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EXCLUSIVE
**WHAT DO
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Since U Been Gone/ **Kelly Clarkson** /RCA
We Belong Together/ **Mariah Carey** /ISLAND/IDJMG
Are You Gonna Be My Girl/ **Jet** /ELEKTRA/ATLANTIC
Can't Get You Outta My Head/ **Kylie Minogue** /CAPITOL

200,000 SPINS

Lonely No More/ **Rob Thomas** /MELISMA/ATLANTIC
Hollaback Girl/ **Gwen Stefani** /INTERSCOPE
Oh/ **Clara Fiel**, **Ludacris** /LA FACE/ZOMBA
Mr. Brightside/ **Killers** /ISLAND
Somebody Told Me/ **Killers** /ISLAND

100,000 SPINS

Behind These Hazel Eyes/ **Kelly Clarkson** /RCA
You And Me/ **Lifehouse** /Geffen
Don't Phunk With Me/ **My Heart**, **Black Eyed Peas** /A&M
U Don't Know Me/ **T.I.** /ATLANTIC
Speed Of Sound/ **Coldplay** /CAPITOL
What's A Guy Gotta Do/ **Joe Nichols** /UNIVERSAL SOUTH
Numb/Encore/ **Jay-Z**, **Linkin Park** /WARNER BROS.
Incomplete/ **Backstreet Boys** /JIVE/ZOMBA
Last Night/ **Strokes** /RCA
Lot Of Leavin' Left To Do/ **Dierks Bentley** /CAPITOL

50,000 SPINS

Get It Poppin'/ **Fat Joe Feat. Nelly** /ATLANTIC
Lose Control/ **Missy Elliott** /VIOLATOR/ATLANTIC
Pon De Replay/ **Rihanna** /DEF JAM/IDJMG
Let Me Hold You/ **Bow Wow Feat. Omarion** /SONY URBAN/COLUMBIA
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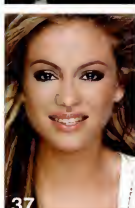
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ON THE CHARTS

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Tired of hearing the same thing from the same people? Get ready for something new! Come to Billboard MECCA—the official CIMA Mobile Entertainment Conference. JUST ANNOUNCED: The executive keynote will be MTV's Van Toffler. For a full schedule of events and to register, go to billboardevents.com.



Ashley Simpson recycles her second set, "I Am Me." See page 47.
 Photo: Steve Grantz/WireImage.com

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"Buena Vista Social Club" star dies at 78



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>>> FLOM HONORED BY MARTELL
Jason Flom has been tapped by the T.J. Martell Foundation as this year's Humanitarian Award recipient. The Atlantic Records Group chief will be honored Oct. 6 at the foundation's 30th anniversary gala at the Marriott Marquis in New York. The foundation also will present the Spirit of Excellence Award to Katie Couric, Matt Lauer, Al Roker and Ann Curry, hosts of NBC's "Today," honoring "their commitment and dedication to raising awareness and funds for cancer research." Norah Jones headlines the performance lineup for the gala, which also includes Antigone Rising, Sebastian Bach and comedian Lewis Black.
—Ken Schluger

>>> QUARTARARO EXPANDS ROLE AT EMI
Phil Quartararo has expanded his role as executive VP of EMI Music North America by joining the office of the chairman. In his new capacity, Quartararo will report to chairman/CEO David Munn and will help oversee EMI's North American label business. Quartararo will also work with Munn to spearhead strategic initiatives while continuing to oversee EMI Music Marketing's special marketing and strategic marketing units. In related news, Ronn Werre will become president of EMI Music Marketing sales and distribution. Werre is currently senior VP of EMI sales and catalog marketing and will report to Ivan Gavin, COO of

continued on >>>B

UpFront

AUGUST 20, 2005

GLOBAL BY PETER SARAFIN

Japan Finds iTunes Appealing

After A Long Wait, Apple Store Makes Dramatic Debut

TOKYO—Technology-savvy Japanese consumers have welcomed the introduction of the iTunes Music Store by buying music online like never before. Apple Computer's 20th online store finally opened in Japan—the world's No. 2 music market—on Aug. 4 after more than 18 months of speculation and anticipation.

Local industry figures believe the introduction of iTunes will significantly boost what has been so far an underdeveloped online offering.

"It opens another way to reach the audience," says Hajj Taniguchi, executive director at Avex Group Holdings, speaking on behalf of the company's artist management division.

"Since no packaging is needed, it will be cheaper and faster for us to release new work, allowing us to introduce many different types of music into the market," adds Akira Matsumoto, VP of consumer business affairs at artist man-

agement company Amuse, whose clients include Japanese acts Southern All Stars, Masaharu Fukuyama, Pornographic and Beggin.

Apple reports that iTunes Japan sold 1 million tracks in its first four days of operation. That would put iTunes Japan well ahead of any local digital competitor, industry sources say.

Japanese bands grabbed the lion's share of the download action. The most popular track was Def Tech's "My Way" (Daiki Sound); the top album was "iTunes Originals" (Toshiba-EMI), an exclusive compilation of previously released material from band Ufuf. The top foreign single—and only international track in the top 10—was U2's "Vertigo" (Universal); top foreign album was Coldplay's "X&Y" (Toshiba-EMI).

"I was very surprised at how well they did," says Masakatsu Ueda, who recently retired as director of indie group Avex Network and president of Labelmobile, a consortium of major Japanese labels that launched digital music service Mora.

"We're excited with our extremely strong opening," says Eddy Cue, VP of Apple's applications division.

Cue says Apple held back opening its Japanese store until reaching critical mass in terms of local content. Domestic repertoire accounted for 72% of the total sales in 2004 in Japan.

iTunes Japan opened with songs from 15 labels, including Universal Music Japan, Toshiba-EMI, Columbia Music Entertainment and Avex Group Holdings, the country's largest independent group.

Sony Music Entertainment Japan, Warner Music Japan and BMG Japan are not yet onboard.

"We launched in Japan with 15 labels and are aggressively moving to increase that number," Cue says.

According to reports in the Japanese press, some local artists signed to labels that do not yet have iTunes deals are considering working directly with Apple to get their repertoire on the service.

An executive at one of the companies not yet offering iTunes continued on >>>B



DEF TECH'S "My Way" was the most popular song during iTunes Japan's first few days of operation.

Special Olympics Bows Latin Xmas

For the first time in its nearly 20 years of existence, Special Olympics' "A Very Special Christmas" music series will be produced in a language other than English.

"A Very Special Latin Christmas: Noche de Paz" is planned as a star-studded, two-hour TV special to be shot Oct. 26 at the Staples Center in Los Angeles. It will air in December nation-

than 100 acts and raised more than \$60 million for Special Olympics. The original album project, released in 1987, remains the best-selling U.S. title in the series at 2.25 million copies, according to Nielsen SoundScan.

"With 'Noche de Paz,' Shriver hopes to build a franchise that will extend throughout Latin America.

"Noche de Paz" began as an album concept. Shriver discussed the project with Venezuelan impresario Carlos Cisneros, who recommended Bruno del Granado, former president of the now-defunct Maverick Music, to help launch it.

"Piracy and economics have eaten away into the [Latin American] market, so the idea of an album morphed into a TV show," says del Granado, who now runs Entertainment Media Factory, a consulting firm in Miami.

The last Special Olympics TV special aired on TNT in 2000. Del Granado thought a Latin special called for a Spanish-language broadcaster.

A CD is seen as the next natural step.

"I would like to borrow a page from the original 'TV Unplugged,'" del Granado says, citing Eric Clapton's "Unplugged" session, which was not initially planned as an album and eventually sold millions of units.

Initial acts confirmed for the show include pop/merengue star Olga Tañón and Mexican rock band Jaguares.

"Noche de Paz" will be produced by Telemond and Tony Mojena. AEG Live will sponsor and co-promote the event. At press time, Bank of America had signed on as a sponsor.



wide on the Telemond network and in a host of international markets.

A DVD and CD also are expected, but probably not until 2006.

"It's a big departure for us, but we're very confident," says Special Olympics chairman Tim Shriver, whose mother, Eunice Kennedy Shriver, founded the organization in 1968. "The real message is the music will bring power to the most humble, most rejected people in Latin America—people with disabilities."

Special Olympics focuses on empowering people with disabilities through sports training and competition. The organization estimates that more than 1.5 million people worldwide and nearly 200,000 in Latin America have benefited from its programs. But that number should be many times higher, Shriver says.

The "Very Special Christmas" series has featured more

GLOBAL BY EMMANUEL LEGRAND

Grainge Revamps Uni's International Exec Team

LONDON—Lucian Grainge is elevating several senior executives in Universal Music Group International's new management structure, Billboard has learned.

These are Grainge's first appointments since he became UMGi chairman/CEO July 1, replacing Jorgen Larsen.

Aside from Grainge, UMGi's new management board will comprise executive VP of marketing and A&R Max Hole, Universal Music France & Middle East chairman/CEO Pascal Negre; and executive VP/CFO Boyd Muir.

Hole, who continues to drive UMGi's London-based international marketing division, becomes president of a new Asia-Pacific region. Reporting to him are Tokyo-based Kei Ishihara (Japan), Hong Kong-based Harry Hui (Southeast Asia), Sydney-based George Ash (Australia), Auckland-based Adam Holt (New Zealand) and Johannesburg-based Harry Voerman (South Africa).

Zurich-based UMGi president of Central & Eastern Europe Vico Antipapas, who had reported to Larsen, will report to Hole.

Paris-based Negre adds to his stripes a new Mediter-

anean-South America region. Miami-based Jesus Lopez, who oversees Latin America, Spain and Portugal, will report to Negre, as will Universal Music Italy chief executive Piero La Falce, who is based in Milan.

Lopez will continue to report to Universal Music Group president/COO Zach Horowitz for all activities related to Universal Music Latino and Mexico.

London-based Muir adds responsibility for human resources and asset management. Several executives will continue to report directly to

Grainge, including Theo Roos (Belgium, the Netherlands, Luxembourg, Scandinavia), who is based in Hilversum, the Netherlands; Berlin-based Frank Briegmann (Germany); London and New York-based Chris Roberts (classics and jazz international); and London-based Bert Cloeckaert (strategic marketing and commercial affairs), Richard Constant (general counsel) and Adam White (communications).

UMGi declined to comment on these changes, but sources within the company suggest that Grainge has picked well-rounded executives who will be able to deal with the wide range of issues affecting UMGi.

"These are executives who know the company, the people and the processes," one UMGi executive says. "There will be no steep learning curve."

In an internal note seen by Billboard, Grainge said: "We are putting new focus on three regional divisions to benefit both our locally signed artists within those regions and the international artists whose sales we are driving around the world."



GRAINGE

JAPAN (cont.)

from >>>7

content says, "Most labels, including ours, are positive about iTunes. It's a great platform."

Given the ongoing negotiations between Apple and numerous labels, representatives of nonparticipating companies would not comment, but Billboard understands that pricing issues are the main snag.

In the rest of the world, Apple licenses content from the labels and decides the retail price. Executives say that labels here view Apple as a delivery mechanism. As content providers, they want the right to set prices. Cue declines to discuss pricing issues.

In the same week iTunes bowed here, Nagster announced a partnership with Tower Japan to create an online platform. Tower Japan has said that the service will debut with more than 1 million songs, but affiliated labels, pricing and launch date have yet to be determined.

The only real competition in Japan's digital world comes from mobile service KDDI, which claims to have sold 10 million tracks to cell-phone customers between November 2004 and June 2005.

Labelmobe's Mora leads the

domestic industry with 450,000 downloads per month and a catalog of 200,000 tracks. Excite Japan and Orion Style offer catalogs of 110,000 tunes.

Apple lunched with more than 1 million tracks. Prices range from 150 yen (\$1.35) per track—90% of the offerings—to 200 yen (\$1.80).

Within days of the iTunes launch, rival Japanese services began cutting prices. Mora cut prices at an average of 15% to 200 yen per track. Excite Japan and Orion Style followed suit, slashing prices to match iTunes rates.

EMI Music North America. Werre will oversee sales, catalog marketing and distribution and will continue to be based in EMI's offices in Hollywood.

—Chris M. Walsh

>>>REPORT: EMI EYES WIND-UP Britain's EMI Group is in advanced discussions to purchase independent record company Wind-up

Records for as much as \$125 million in cash and stock, according to an Aug. 10 New York Post article citing an unnamed source. A representative for EMI, the world's third-largest record company, declined to comment on the report.

New York-based Wind-up Records, home to Evanescence and Creed, could not immediately be reached.

—Reuters

>>>FCC INVESTIGATING PAYOLA Under pressure to act upon payola allegations uncovered in the wake of Sony

BMG Music Entertainment's settlement with New York Attorney General Eliot Spitzer, Federal Communications Commission chairman Kevin Martin has directed the FCC's Enforcement Bureau to review the settlement and "investigate any incidents in which the agreement discloses evidence of payola rule violations."

In a statement released Aug. 8, Martin pledged "swift action" should the bureau determine that violations occurred.

—Paul Haine

>>>REPORT: RINGTONES DOWNLOADS QUADRUPLER The number of ringtones downloaded in the United States has quadrupled in the last year, according to a new report issued by research firm Ipsos-

Insight. Additionally, ringtones seem to be acting as a "gateway"

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OLGA TAÑÓN is set to perform on the "Noche de Paz" show.

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Partnership 'Unleashed'

Ad Agency, Label Jointly Release Song From Car Campaign

application, leading users to experiment with other types of mobile entertainment content. Ipsos-Inight's TEMPO quarterly study of digital music behavior found that 23% of U.S. wireless subscribers have downloaded a ringtone, up from 5% for the same period last year.

—Anthony Bruno

>>> CANADIAN 'IPOD TAX' TO BE REFUNDED
Apple Computer said it will refund the so-called "iPod tax" Canadian customers have paid since 2003. Canadian courts ruled the tax illegal last year. Customers continued to pay the tax as the ruling was appealed to the country's Supreme Court, which recently declined to hear the challenge. The Canadian Private Copying Collective collected the funds, totaling \$4 million Canadian (\$3.3 million) to date. These funds are now being returned to Apple, which will in turn pass the refunds to customers.

—Anthony Bruno

>>> NETWORK GOES WIRELESS
Independent music label, publisher and artist management company Network is going wireless via a partnership with iLoop Mobile. The two will jointly develop ringtones, mobile phone screen savers and other content based on Network's artist roster. Initial availability will be in the United States, with future rollouts expected in Canada and Europe later this year.

—Anthony Bruno

>>> INDIE-ONLY RINGTONES STORE OPENS
Independent music is going mobile with the launch of Bitltones, an indie-only online ringtone store. More than 200 ringtones are available from such bands as Death Cab for Cutie, Sleater-Kinney, At the Drive-In and the Von Bondies. All are master-ringtone recordings.

—Anthony Bruno

Music is used in TV spots on a daily basis to help sell products.

But now, in an industry first, an ad agency and a music production house—BBDO Detroit and Joel Simon Music, respectively—are joining forces to produce and release the song heard in the current ad campaign for the relaunch of the Dodge Charger.

The song, "Unleashed," by rapper Chris Classic, is a mash-up of Nazareth's 30-year-old song "Hair of the Dog" (newly recorded by the Scot-

tish band for the ad) and Classic's "Live and Loose" (billboard hit, May 17).

Created and produced by JSM, "Unleashed" became available as a digital download at the iTunes Music Store and Music Match the week of Aug. 8. It will be included on Classic's debut single, due in October from JSM Records.

The "Unleashed" video, which includes product placement from Dodge, will be delivered to cable and online outlets early next month.

For Joel Simon, this partnership is a direct result of a record industry in crisis. "Labels are imploding," he says. "There are no rules anymore. Our business has become the new music business."

The partnership is also the result of an opportunity that presented itself. BBDO Detroit executive producer Michael Menlo says, "In most circumstances, an ad agency hires a music production house to create music for a TV spot. Then, it's on to the next project. But the Dodge

Charger campaign—and the feature music—took on a life of its own.

With a \$30 million budget, the Dodge Charger TV campaign, which launched in May and remains active with three 30-second spots, has resonated with many. Though "Unleashed" is not identified in the spots, Dodge has promoted the song (and Classic's "Live and Loose") at dodge.com/charger. Between phone calls and e-mails, Simon received 25,000 inquiries about the mash-up. Because of this overwhelming response, JSM created the now-available full-length version.

JSM, Dodge and Dodge parent DaimlerChrysler shared in the financial costs of the track and its accompanying video.

Beginning Sept. 5, as part of a media buy on BBDO Detroit's part, "Unleashed" will be heavily promoted on Yahoo. In addition to Classic being featured on the site's artist page, "Unleashed" will be available for streaming on five Yahoo stations.

A single will be serviced to modern rock, top 40 and rhyth-

mic stations at around that same time. And if a label expresses interest in the track? Simon says his ears remain open.

"With the amount of media behind it, this track could succeed," Atlantic Records Group senior VP Kevin Weaver says. "But, without the [major-label] machine behind it, it's difficult to get over the hump after that first momentum created by the ad's exposure."

Still, Simon is confident that "Unleashed" will sell 100,000-plus downloads. Download mechanics will be split by the artists, their respective publishers, JSM and DaimlerChrysler. (JSM controls the master recording of the mash-up with Nazareth and DaimlerChrysler.)

"If we're selling records, we need to all share in the revenue," Simon says. "We're looking to break new ground with this concept."

Menlo views this music partnership between BBDO Detroit and JSM as a stepping-off point for similar joint projects in the future. "The door is definitely open."



At the video shoot for "Unleashed" are (from left) JOEL SIMON, CHRIS CLASSIC and MICHAEL MENLO.

MIKEPOSTS BY HOWELL LLEWELLYN and LILA COBO

IBRAHIM FERRER, 78, DIES IN CUBA

Ibrahim Ferrer, the romantic voice of many shades on the Grammy Award-winning "Buena Vista Social Club" album, died Aug. 6 in Havana, Cuba. He was 78 years old.

Ferrer, a little-known singer who had already retired, catapulted to fame with "Buena Vista," which has sold more than 6 million units worldwide since its 1997 release, according to World Circuit label chief executive Nick Gold. (The album was distributed by Notesville [in North and South America].)

For most other "Buena Vista" stars, sudden fame meant artistic rediscovery decades after initial successes were dimmed by Fidel Castro's 1959 revolution.

For Ferrer, it was the real beginning.

"Ibrahim Ferrer had defini-

tely fallen through the cracks and off the screen," says guitarist Ry Cooder, who went to Havana to record "Buena Vista" with Gold.

A son and bolero singer with a special knack for improvisation, Ferrer never had the spotlight in the various groups to which he belonged. Indeed, he was recruited for "Buena Vista" at the very last minute.

Cooder remembers first meeting an unremarkable man, "a bject and humble," who sat quietly in the corner.

"And he sings [the classic] 'Don Gardemias,' and out came this 'Cooder' says: 'The very purest statement of romantic tenor, in your face.'"

Following the success of the "Buena Vista" album and a surprise hit documentary directed by Wim Wenders, Ferrer rose to international fame as an age-

most people consider retiring. "Ibrahim was a one-off, a true artist. His genius displayed a true love of the music. He was a beautiful man, and I'll miss him," Gold says.

Ferrer's birth in 1927 in Santiago de Cuba—the cradle of son and traditional Cuban music forms—could not have been more prophetic. His mother gave birth in the middle of a social club dancefloor. But he was orphaned at age 12 and sold candy and popcorn before joining a dance band at 14.

He moved to Havana in 1957, and though he played with the great Beny Moré, he did not receive the pre-revolutionary acclaim of such "Buena Vista" colleagues as guitarist Ry Cooder. He was a risk. "Cooder says wryly, 'What are we left with now?' Ferrer was due to start recording a new album in June this month for World Circuit, just days before his death, he

past two years—guitarist/ singer Elías Ocheco or singer Omar Portuondo.

"Buena Vista" proved a godsend to a generation of poor Cuban musicians in their 70s and 80s. After the original CD, Cooder produced a Ferrer solo album, "Buena Vista Social Club presents... Ibrahim Ferrer," also on World Circuit, which sold 1.5 million copies worldwide, according to the label. In 2004, Ferrer won a Grammy for "Buenos Hermanos," but the U.S. government would not grant him a visa to receive the award.

"The insane clown posse in Washington [D.C.] thought he was a risk," Cooder says wryly. "What are we left with now?"

Ferrer was due to start recording a new album in June this month for World Circuit, just days before his death, he



FERRER

returned home from a one-month tour of Europe. According to press reports, Ferrer looked particularly frail at the last concert he gave at the Jazz in Marciac festival in France on Aug. 2.

He was hospitalized Aug. 3 with gastroenteritis. "His condition worsened and he succumbed to multiple organ failure," his manager Daniel Floristan says. Ferrer was buried Aug. 8 in Havana. He is survived by his wife Caridad Díaz and many children and grandchildren.

Additional reporting by Emmanuel Legrand in London.

Legal Matters

SUSAN BUTLER sbutler@billboard.com

Canada's Courts Agree: No Levy On MP3 Players

The music industry's fight against peer-to-peer copyright infringement is gathering strength in courts around the world. Yet some tech-oriented lawyers and others who disagree with the labels' legal strategy and recent court decisions are using the industry's occasional infighting to garner attention for their positions.

An essay issue to exploit is the longstanding perception that the label strategy does not have artists in mind. This is the focus of an influential law professor's articles as the Canadian Recording Industry Assn. pressed that country's Supreme Court's refusal on July 28 to review an appellate court's judgment against imposing tariffs on such digital audio recorders as iPods and other MP3 players.

Last December, the Federal Court of Appeal in Ottawa held that non-removable memory permanently embedded in DARS is not "blank audio recording media" as defined in the Canadian Copyright Act. (The definition for blank media applies to any medium "ordinarily used by individual consumers" to reproduce certain sound recordings.)

Therefore, Canadian DAR manufacturers and importers do not have to pay a levy for each unit commercially distributed.

The CRIA praised the Supreme Court for leaving this decision intact, calling it "a positive step in clarifying unauthorized file sharing as an illegal activity." CRIA president Graham Henderson says, "For years, those supporting unauthorized file sharing have misleadingly used the existence of the private-copying levy to justify illegitimate file sharing."

The CRIA interpreted the decision to say that DARS are not subject to the levy because the hard drives are devices—not media—which means that file sharing—handing off data from drive to drive—is legal.

Canadian law professor

Michael Geist, whose opinions are widely circulated in North America, writes that by taking this position, "the CRIA is now going to war not only with its customers, but now also with its artists" since artists benefit from private copying levies.

He also argues that if the CRIA interpretation is correct, then copying a store-bought CD onto a device would be illegal. The court decision did not specifically address what private copying means; it focused on the Copyright Act's definition of blank audio-recording media.

The Canadian Copyright Act legalizes copying recorded music for private use as long as the purpose is not to sell, rent or distribute the copy; to perform the recording for the public; or transmit it to the public through telecommunication.

In return for allowing copying for private use, the law requires manufacturers and importers of blank audio-recording media distributed in Canada to pay a levy (or tariff) to the Canadian Private Copying Collective. The CPCC then distributes the money to rights holders' collecting societies. The Copyright Board of Canada, which sets tariffs and regulates these levies, has set rates for audio cassettes, MiniDiscs, CD-Rs and CD-RWs.

When money was due for 2003-2004, the CPCC asked the board to impose levies on several new types of media, such as DVD-Rs, DVD-RW, removable electronic memory cards and non-removable memory permanently embedded in DARS.

The board decided that DVD-Rs, DVD-RWs, removable memory cards and removable micro hard drives are not subject to private copying levies because individual consumers do not ordinarily use them for copying music. But it did determine that DARS are used to copy music and therefore set a tariff.

On appeal, the Canadian Storage Media Alliance—the trade group for major manufacturers and importers of blank

media—argued that players with embedded memory do not fall under the definition of blank audio-recording media, so they are not subject to the levy.

The court agreed, noting that when the levy provision was adopted, Canadian Parliament was aware of propos-



HENDERSON

als in other countries—including the United States—that extended levies to hardware that recorded and played blank audiotapes. U.S. law also specifically requires manufacturers and importers of DARS to pay royalties. Yet Parliament chose to limit the levy to blank media.

The court sympathized with the piracy issue. "The evidence establishes that these recorders allow for extensive private copying by individuals. Their use can potentially inflict on rights holders harm beyond any 'blank audio-recording medium' as this phrase has been understood to date," it wrote. But the court said that Parliament should decide whether to extend the levy to DARS.

How much this decision clarifies rights in connection with unauthorized P2P file sharing is debatable. Yet painting the CRIA position as targeting artists rather than supporting a broader purpose is unfortunate.

"Artists will more than make up for any curtailment of the levy system as a result of increased sales in the legal market place," Henderson says. ■



RADIO BY KATIE HASTY

CMJ, Mediaguide Team Up

Spins Replace Playlists On College, Noncommercial Charts

NEW YORK—Former competitors CMJ Networks and Mediaguide recently partnered to create two new college and noncommercial charts for CMJ New Music Report.

Mediaguide, the Berwyn, Pa.-based airplay tracking and information company, is providing the monitoring stats for two new CMJ charts to be published in the weekly CMJ New Music Report magazine: CMJ Radio Select Chart and the Loud Rock Select Chart. The CMJ Core Chart was retired.

The partnership serves to benefit both companies, with Mediaguide gaining a published outlet for its chart data while CMJ can now base its charts on spin counts rather than reported lists.

CMJ, based here, has long relied on music director-submitted playlists to compile its charts. The Mediaguide data promises a new level of accuracy that may help shake some perceptions that CMJ charts have been less than reliable.

"Everyone knows that when DJs and MDs compile top 10

bands for the week, if there's a tie between two or three bands, they'll do a label's favor and submit one band over the other, no matter what they spun," says Dave Ebrilich, radio promotions director at hard rock label Relapse Records. His company recently signed up for services from Mediaguide.

While some may distrust what college music directors report, CMJ itself still suffers an image problem related to its "Certain Damage" CD compilations. Several years ago the trade was accused of "stuffing" chart spots with label-bought tracks on its samples. Labels are happy to see Mediaguide data introduced to CMJ, even as their brethren in the radio community remain skeptical about the new partnership.

"Mediaguide brings legitimacy to the charts," says Peter Berard, Domino Records radio promotions director and former music director/GM of CMJ reporting station KJHK Lawrence, Kan. "It's a great move."

Brandon Lieberman, music

director and 15-year employee of noncommercial KBOO Portland, Ore., says Mediaguide has few kinks to work out. He claims that full hours of his own music show have been absent from Mediaguide's playlists at times. Tracks from some local artists and small labels have also been missed. He is concerned that only the most widely distributed music will show up on the charts.

"We have been working hard with CMJ to educate promoters and station management to make sure that artists and albums they wish to support show up in our system," says Paul Wright, VP of music business development for the 2-year-old Mediaguide. While the company is still young, he says it is a shared responsibility to get tracks into its database—if someone wants it to appear on the charts, then service the Mediaguide's offices with the music.

Meanwhile, some stations were not aware that the Core chart was dissolved and that Mediaguide data would be determined. **continued on >>p12**

Music Upfront Showcase Returns This Fall

Brands and record labels will once again find common ground during the Music Upfront 2005, to be held Sept. 13 at B.B. King Blues Club & Grill in New York.

The daylong event, presented by Billboard and Adweek in association with Alliance Agency, allows U.S. major labels to stage "upfront" presentations of key artists and repertoire to advertising agencies and brand marketers as they plan their campaigns for the coming season.

Atlantic Records, Columbia Records, J Records, Jive Records, Wind-up Records and Island Def Jam are among the labels planning presentations, many of which will include live performances.

The day will open with a keynote from Geoffrey Frost, chief brand officer for Motorola. "The music industry is in the process of a

major transition," Billboard co-executive editor Tamara Conniff says. "Now more than ever, it's vital for music companies to partner with brands to promote and break artists. That's what the Music Upfront is all about."

The second annual event will focus on creating a dialogue between labels and brand marketers and provide case studies highlighting the potential for artist-brand alliances.

Alliance VP of creative development John McCarrus says, "We created a new format to allow brands to directly engage with labels onstage. There are a lot of interesting deals in the pipeline now, but we think it's important that brands gain a better understanding of the economic stake. We want people to be clear about the value delivered on both sides."

For more information and to register, go to brandevents.com. ■





A revamped version of boy band **C-NOTE** is the first act on Lou Pearlman's new Latin label.

LATIN BY LEILA COBO

Pearlman Sees Future For Latin Boy Bands

Lou Pearlman is fond of saying that boy bands making little girls.

Now, he wants to apply that principle to Latin boy bands and little Hispanic girls.

Pearlman, the brains behind Backstreet Boys and 'N Sync, has launched a new label, Trans Continental Latino, to focus on the Latin market. The label's first act will be boy band C-Note.

The bilingual quintet includes two members of the first version of C-Note, which had an uneven recording career for Trans Continental. (The group's 1999 album, "Different Kind of Love," released

through Epic, peaked at No. 163 on *The Billboard* 200.)

Trans Continental Latino will release a new C-Note EP, featuring Spanish, English and Spanish tracks, Sept. 27. The new label and Pearlman's original Trans Continental Records are based in Orlando, Fla., and are distributed by Madacy.

"We thought the Latin market was an up-and-coming market," says Pearlman, who has not worked any Latin acts before. C-Note, he says, will be marketed and promoted as a Latin act.

To reach the Latin market, Pearlman has engaged outside promoters and publicists. A

key member of the team is Alfonso Alvarez, who is helping steer the new label and is also C-Note's manager.

The boy band concept is, of course, nothing new in the Latin market. Most notable in the field was Menudo, the Puerto Rican group whose original members included Ricky Martin.

Last year, auditions were held to create a new incarnation of Menudo, to be made up of boys 10 to 14 years old. Another preteen group, Tick Tock, is being worked in the United States and Mexico. A longstanding Menudo spin-off of slightly older singers, MDO, is on a U.S. tour. ---

CMJ (cont.)

from p.11

ing their station's reported playlists; some fear that they will lose the prestige accorded them by the Core chart. Farhad Kohabi, assistant music director at WRAS Atlanta, and Kim Humphreys, PD at KXLU Los Angeles, each point out that under Core chart reporting, different stations were weighted differently. They are upset that the new Mediaguide

chart will put them on equal footing with stations with fewer listeners.

Additionally, some of CMJ's Core chart contributors like KJHK and KALX Berkeley, Calif., may have to wait to appear on the CMJ Select Chart because their markets are too small for Mediaguide to monitor. The company is currently seeking low-cost so-

lutions for such stations.

Both companies say this is only a litmus test for potential future collaborations on other CMJ charts. A CMJ official suggested that the partnership is intended to "make [music directors'] lives easier" and would be interested in applying Mediaguide's data to more of their charts in the future. ---



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Which RuPaul Is Tru-Paul?

Drag Star Attends Launch Of Her Celebrity Dolls As Himself

Yes, we attended the Aug. 4 launch of the RuPaul Doll at the Arcadia Gallery in New York. And yes, we were as shocked as everyone else in the packed room when RuPaul arrived—out of drag. (You could practically hear the collective gasp.)

Here he is further branding his RuPaul personality with a celebrity doll line and he shows up not as RuPaul, but as RuPaul Andre Charles, the man under the makeup and hair. At an event that should have solidified the RuPaul brand, the decision to not appear in drag surely confused many.

So, while many were saddened by RuPaul leaving the heels at home that night, one could not help but smile (and giggle) at the larger-than-life photographs (taken by Mike Ruiz) on the gallery walls. They depicted the RuPaul dolls in various acts of devilish fun.

For those desiring the real thing, the three dolls in the RuPaul collection (each one represents a different stage in the artist's colorful career) were also on display.

Billed as the first tranny fashion doll and produced by Integrity Toys, the RuPaul Doll collection will be in stores later this month.

Prerogatives and Diamond Comics are handling distribution for adult/gay and comics retailers, respectively. Integrity will handle all toy and music store accounts. Each doll has a suggested retail price of \$59.99.

The RuPaul Doll collection was the brainchild of RuPaul and nontraditional marketing/consulting company Two Sheeps That Pass. TSTP president Vera Sheps says initial inspiration came from the Cher celebrity doll. "We thought that a doll along [those lines] would be fun."

Talks with Integrity creative director/partner Jason Wu followed. The RuPaul Doll is the first venture under Integrity's new Produced by Jason Wu division.

For the first project under the new umbrella, Wu wanted a celebrity that was instantly recognizable, yet not overexposed. He also did not want to follow the current teen pop star or reality show personality trend.

In other words, he sought a strong image that was capable of shaking things up. Mission accomplished.

Expect the branding of RuPaul to only continue. According to Sheps, RuPaul greeting cards, wrapping paper and gift bags are on the way.

WYLDERIDE: Black Label Society leader (and guitarist for Ozzy Osbourne) Zakk Wyld is one of the latest artists (Montgomery Gentry being another) to partner with 357 Customs. Specializing in personalized motorcycles, 357 Customs is holding a Wyldie contest, with the top prize being two Wyldie custom guitars and a 357 full-sized chopper modeled after the one Wyldie rides. (Visit zakkwyldie.com for details.)

The contest is promoting a series of diecast models that are one-eighteenth the size of Wyldie's actual bike and use designs and motifs from his guitars and the latest BLS album, "Mafia" (Artemis Records).

357 created these diecasts along with ones modeled after motorcycles owned by Toby Keith and Tim McGraw. 357 owner Daniel Bauguss says he is in discussions with R&B/hip-hop artists on similar projects.

"We build bikes for celebrities," Bauguss says. If someone from the general public wants one of the celebrity bikes, they can get one—for \$70,000.

Naturally, 357 does not focus on selling full-scale bikes to the public, which is why it created the diecasts. "There are more people who can be associated with an artist by purchasing a diecast than a custom bike," 357 GM Dallas McRae says.

Wyldie says he partnered with 357 because of their knowledge of the market. "They're real motorcycle guys," Wyldie says.

Meanwhile, Wyldie tells *Billboard* he is in discussions with VH1 for a reality TV show. According to the Wyldie one himself, VH1 wants to follow him around the Himalayas for three weeks—with his wife in tow.

"And I can't have sex or something like that," he says. "And I can't drink booze, and I've got to do all this meditation stuff... It's supposed to be a move to get my dumb ass up there."

This is one reality TV show we will watch. ---

Additional reporting by Christa Titus in New York.



The new collection of RuPaul Dolls will be available in adult/gay, comics, toy and music retailers.

GLOBAL BY MARK RUSSELL

Digital Rules The Day

Ringtones, Downloads Outpace Physical Product In South Korea

SEOUL, South Korea—Telecom companies here are taking a major role in the development of the country's music industry.

Buoyed by soaring digital sales, telcos have moved beyond just providing platforms to taking part in various aspects of the music business.

Digital music sales—from polyphonic and master ringtones to song downloads, Internet streaming services, music for Web pages and more—already outpace total CD and cassette sales in South Korea.

According to local labels body the Music Industry Assn. of Korea, the value of physical music shipments collapsed in 2004 to just 152 billion won (\$150 million). In comparison, digital sales reached about 187.5 billion won (\$185 million) last year, according to the Korean Assn. of Phonogram Producers, which collects digital-music revenue.

A recent report from the KAPP and Seoul-based brokerage Daishin Securities predicts that digital sales could reach 1 trillion won (\$1 billion) by 2007. Other estimates range from 709.5 billion won (\$700 million) to 1.5 trillion won (\$1.5 billion).

"Digital sales, whether via mobile or online, have not only rewritten the rules, they have changed the game," MTV Korea creative planner/senior executive Bernie Cho says.

"With mobile operators opening massive online music portals, buying record labels and signing artists to exclusive content deals, telecom companies in Korea have moved beyond just being platforms to becoming major players in the music industry."

Mobile applications are leading the way in the industry's transformation. According to the Ministry of Information and Communications, 37.2 million of South Korea's 48 million people have at least one mobile phone.

There is fierce competition between telecoms and mobile phone makers to provide the largest number of new features at the lowest prices. Music is one of the most potent weapons in this battle.

All the phones coming to market this year in Korea by local manufacturers Samsung Electronics, LG Electronics and Pantech & Curitel will have MP3 functions, ranging from small, flash-memory players to 3GB hard drives. Other phones

have WiFi connectivity to allow for wireless Internet access from much of Seoul and other major cities.

With phones able to hold increasing amounts of music, South Korean service providers have all introduced music download and streaming services in the last nine months. The main telecom operators—SK Telecom, KT and LG Telecom—say their online services combined have 3 million subscribers so far.

All of these services offer users the option of paying a per-song rate of around 500 won (50 cents) or a flat monthly fee of 5,000 won (\$5) for unlimited access to hundreds of thousands of songs.

In May, SK Telecom, Korea's largest telecom operator, bought one of Korea's leading music companies, YBM Seoul Record, and a leading movie production company, iHQ Entertainment. It has also set up a \$75 million entertainment investment fund.

Industry sources suggest that other local major movie studios and music companies are in the telecoms' sights. SK Telecom's strategy is to boost content through acquisitions and cap-

continued on >>>14

A live concert in Seoul by Korean artist RAIN was made available to mobile phone operators.

GLOBAL BY HOWELL LLEWELLYN

Spanish Gov't Gives A Boost To Country's Acts At PopKomm

MADRID—Spanish music companies will be taking some powerful allies to the PopKomm trade fair this September in Berlin, where Spain is the 2005 guest country.

In a landmark policy move, Spain's socialist government is putting its money where its mouth is and sending export and culture promotion specialists to help 30 indie artists and their labels sell their music at PopKomm.

State funding will also finance a 564-square-foot Spanish Pavilion at the trade fair, emblazoned with the slogan "Spain: Where Music Lives." It is the first time central Spanish government has formally allied itself with the music industry in an overseas trade initiative.

The action by the foreign affairs and cultural ministries follows promises from culture minister Carmen Calvo to develop a Spanish music export plan with the music industry and implement a national anti-piracy plan (Billboard, Feb. 26 and March 19).

The pavilion will be occupied by authors' and publishers' society SGAE, indie label group UFI, the industry and trade ministry's Spanish Foreign Trade Institute (known as ICEX) and the culture ministry's live-music support division INAEM. Cultural

promotion departments of regional government, such as Catalonia's ICG, will also attend.

Javi Zarco is director of label Diquela, which is taking Barcelona flamenco hip-hop band Ojos de Brujo to PopKomm. He praises the central government's involvement, saying, "The availability of public money to help artists is very important. I never use sponsors, so in the past I have always been helped by SGAE and ICG when attending overseas trade fairs."

The funding of the pavilion and 12 Spanish concerts across Berlin is being shared by central and regional governments with SGAE promotion arm Fundación Autor. Such indie artists as Ojos de Brujo, X Alfonso, SFDK, Cycle and Sunday Drivers will be showcased.

Asked if the government funding might be better spent in the fight against piracy, Zarco insists, "They are two different things. Piracy exists because it is 'provoked' by the industry—it is a monster of capitalism. The government aid to PopKomm generates sales, exports and employment—it is not a waste of money; quite the opposite."

All sides in the initiative insist that government support will go beyond PopKomm 2005. "This will be a stable and per-



OJOS DE BRUJO acts at the PopKomm September trade fair.

manent alliance," Fundación Autor secretary general Paco Galindo says.

ICEX director of cultural industries Paz Alvarez says she will ask local International Federation of the Phonographic Industry affiliate Promusicae to join with the ongoing initiative this fall.

Promusicae president Antonio Gualisola says the body "would be delighted to join in. At last Spain's government is accepting music as an industry."

ICEX promotion director Juan Miguel Márquez insists that his department's participation at PopKomm and beyond is about the commercial promotion of Spanish cultural industries, rather than simply cultural promotion. "If the labels don't sell their product," he says, "we are not achieving our aim." ■■■

>>>SIAE DECISION DELAYED

The Italian government's introduction of "commissionership" for authors' body SIAE has been delayed.

The appointment of a government commissioner to run the society (*Billboard*, June 4) was expected to be confirmed at an Aug. 3 cabinet meeting. However, government sources say the issue will not be raised at cabinet level until September at the earliest.

The delay follows a media campaign by SIAE in which members published open letters to prime minister Silvio Berlusconi in national newspapers calling on him not to pass the measure, which would have amounted to "intolerable interference."

A number of publishing companies have threatened to entrust their catalogs to collecting societies in other European territories in the event of government commissionership. —Mark Worken

>>>GERMAN MARKET DOWN

CD album and singles shipments in Germany fell in volume during the first half of 2005. According to labels trade body BPW, CD album shipments were down 2.2% to \$2.6 million units; singles fell 34.5% to 7.6 million units. Music DVD shipments remained flat at 3.8 million units.

The BPW did not disclose revenue data for the first half of the year, but sources say that value shrank by 3% compared with the first half of 2004.

An estimated 8.5 million downloads were sold in the first half of the year, according to BPW, outstripping the 6.7 million sold in the entire calendar year of 2004. BPW chairman Gerd Gebhardt cited those figures as "a change for the better in the German music market." —Wolfgang Sphar

>>>AFRICAN IRIS OPENS

Johannesburg-based startup independent Record Industry Solutions is offering South African independent labels a one-stop distribution, production and warehousing facility for the first time.

IRIS launched July 28 as a stand-alone operation by Sheer Music Group managing director Damon Forbes. According to Forbes, it is a "legitimate, wholly independent and organized distribution company." Forbes adds that he will be scaling down his day-to-day involvement with Sheer to concentrate on IRIS, in which he is a partner.

IRIS has signed up more than 40 labels, including Sheer, C-Lota Records, Creative Kingdom and Next Music. —Diane Coertzer

>>>COKE ADDS FIZZ IN NEW ZEALAND

Coca-Cola took its first step into the digital music sector in the Asia Pacific region Aug. 2 when it launched an online music store in New Zealand.

The CokeTunes service is available at cokefridge.co.nz and powered by Seattle-based digital media company Loudcity. It offers 500,000 tracks from Universal Music Group, Warner Music Group, EMI Music and Independent labels.

Individual downloads cost \$1.75 New Zealand (\$1.20); full-album downloads start at \$18 New Zealand (\$13.00). Streamed tracks cost \$0.05 New Zealand (3 cents). Customers can download tracks to PCs or mobile phones. —Christie Elzeier

GLOBAL BY DIANE COERTZER

South Africa's Indies Look For Strength In Unity, Form Trade Body

JOHANNESBURG—South Africa's independent record companies are getting ready to flex their collective muscle.

A steering committee has been established to form the country's first indie record company trade body, with a working title of the Independent Labels Assn. of South Africa.

The I.L.A.S.A. committee met for the first time in June. The initiative was unveiled here during the second annual Moshito Music Conference and Exhibition, which took place July 20-22.

Steering committee member Carmen Alexander says the body is intent on formally registering as a non-profit organization by the end of 2005.

Alexander is managing director of C-Lota Records, home to award-winning South African jazz guitarist/vocalist Selaelo Sela. She says I.L.A.S.A. aims to give a voice to smaller labels in the African continent's biggest music market.

The committee is currently assessing the number of potential members. "There are around 350 registered independent record labels in the country," Alexander says, "but we haven't clear idea yet which of those are active."

Artist manager Nancy Hillary is a director of Johannesburg music group Authentic Ideas, which has management, publishing and label divisions. Her roster includes rock groups Cutting Jade, 165titch

and Wickhead.

Hillary says she has reservations about I.L.A.S.A.'s ability to organize effectively, but hopes that it can "prove the cliché that there is strength in unity."

"If they are able to work together, the I.L.A.S.A. could very well be at the forefront of the changing face of [the music] business in this country, and the exploitation of South African music to the world," she says.

"The I.L.A.S.A. will be a welcome advantage for all indie artists," says Shaun Collins, guitarist/songwriter for Authentic Music act Cutting Jade. "We need to join forces and put all our talent into one little bowl, gaining as much collective knowledge about the same industry as we are all trying to survive in."

Independent labels are "big business in South Africa right now," adds Dave Chislett, managing director of Dave Chislett Publicity & Marketing.

Chislett says that South Africa's majors are "obsessed with high-turnover international artists and with servicing a radio system that seems hell-bent on ignoring local pop and rock music."

At the Moshito confab, steering committee members said criteria

for joining I.L.A.S.A. could include a specified percentage of South African product.

The local major-label affiliates are all members of trade body the Recording Industry of South Africa, as are larger independents such as Sheer Music, David Gresham Record Co. and EMI Music. RISA GM David Du Plessis insists that the body "is as focused on the market share of South African recordings as that of international recordings."

He says RISA statistics show that in 2004, "South African releases outsold international releases by more than 2 million units." RISA's members, he says, "remain the leaders in the field of shifting units of South African music."

Du Plessis adds that the body is not against independent labels organizing themselves around issues "that cannot be dealt with under the collec-

tive umbrella of RISA."

Alexander says the need for I.L.A.S.A. arose from a shared feeling that there are several issues RISA cannot address. Those include lobbying for a higher proportion of domestic repertoire on radio and for the government's Black Economic Empowerment strategy to be adhered to across the South African recording industry.

Having a presence at such international trade fairs as MIDEM and PopKomm would also be a priority, she says.

Funding options being studied include membership fees and government assistance. Representatives of the Department of Arts and Culture and the Department of Trade and Industries attended the initial I.L.A.S.A. meeting as observers. —

DIGITAL (cont.)

from >pg13

int injections, explains Han Jung-su, assistant manager of the company's contents planning division.

Until, Korean movies were not doing well, but then big conglomerates such as CJ and Orion entered the market, introducing big capital, and now Korean movies are in their prime," Han says. "Similarly,

the introduction of big capital into the depressed music market is necessary."

Labels, however, are less positive about the increasing influence of telecom providers in the music food chain. "In the short term, these deals seem positive, in the sense they are supplying funds," says Choi Young-eun, an adminis-

trator at the KAPP. "But in the long term, it could hurt the music industry. It is KAPP's policy to protect music producers' contents from the mobile carriers."

One of the KAPP's claims is that the labels receive only about 20% of the revenue from digital sales.

"We're still waiting for the first digital single to really take off," says Jimmy Jeong, director of new business at JYP Entertainment, a music label specializing in R&B and U.S. urban sounds. "At this point, we are looking for sponsors and other ways of making telecom deals

work for us."

However, JYP has been swift to use mobile and online exposure for its acts. Jeong cites leading Korean artist Rain, who tied in a December album launch with a live concert in Seoul that was made available to mobile phone operators. Korean Internet portal Daum Com-

munications owns 50% of JYP, and Jeong says more than 3 million people watched the broadcast on the daum.net Web site.

Rain, who has stated ambitions of being the first Korean act to crack America, has been named best Korean artist at a string of MTV awards shows across Asia this year. —

37M

Number of South Koreans who have at least one mobile phone

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RETAIL BY ANTHONY BRUNO

With BurnLounge, Everyone Is A Retailer

Startup digital music company BurnLounge wants to democratize the music retail business.

The Web-based service provides the music retail e-commerce tools and business management software for virtually anyone to own and operate their own digital download store. The company's founders hope to recruit everyday music fans, allowing them to decide which acts they want to feature and promote, as a sort of digital guerrilla marketing play.

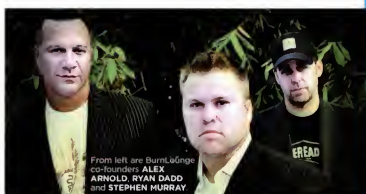
"It's the reincarnation of the corner record store," BurnLounge president/COO and co-founder Ryan Dadd says. "This whole concept is about the next generation of retail. It's about marketing to affinity groups, to people with shared interests." BurnLounge is essentially a digital store franchise. Regardless of operator, each store has the same look and feel, and all carry the BurnLounge brand. All also have access to the same music library, pricing and transaction system, powered by partner Loudwire.

What sets each BurnLounge store apart is the programming that the individual operator chooses. The service lets users decide which bands or songs to feature on the home page and each genre page, as well as create and promote customized playlists.

It also provides a host of digital marketing tools. These include an instant messaging application that supports all popular IM communities (such as AOL, MSN Messenger and Yahoo; chat rooms; and message boards), DVD presentations, posters, letterheads, gift cards and a quarterly promotional magazine.

"In the music business, we're always known that personal referrals and relationships lead to sales," says Stephen Murray, BurnLounge president of entertainment and co-founder. "The problem is there's been no way to quantify track that transaction."

That, he promises, is possible with BurnLounge. The company hopes to capitalize on this by marketing the service to artists and their managers, fan clubs, street-team marketing groups, labels, music retailers



From left are BurnLounge co-founders ALEX ARNOLD, RYAN DADD and STEPHEN MURRAY.

and others with a large audience of music fans. Radio personality Rick Dees is one, and he is an investor in the company.

BurnLounge offers these companies its top-level Music Mogul service, which allows them to set up their own digital music service as well as operate an online chain of stores. Music Mogul operators invite others to open franchises under their oversight via the Affiliate level of the service. These affiliate members then invite individuals to open their own personalized stores.

Music Moguls and Affiliates earn cash for each song sold on their own sites, along with songs sold on the sites they oversee from either other affiliates or fans. Fan members are rewarded with store credit in lieu of cash, which can be redeemed for free music or other merchandise from BurnLounge.

The company's initial challenge is to convince users it is not a pyramid scheme. No investment is required for inventory, a typical feature of such pyramid programs. But there are costs involved—from \$30 per year to a \$215 upfront setup fee and \$15 per month—all for access to various levels of music and team management software.

"It's different than Amway because you don't have to buy the inventory, but it is multi-level marketing," says Mike McGuire, an analyst with Gartner G2. "But that can be a valuable tool. I think any product or service that's aimed at making the fan an artist's best salesperson is very important."

BurnLounge also faces competition from such internet communities as Yahoo. Unlike

BurnLounge, Yahoo allows users to write album reviews in its blog service, with links directly back to the Yahoo Music Unlimited store. But BurnLounge compensates its users for sales made via their recommendations.

"This whole class of products and services are really crucial to helping the industry make this transition into the digital media age," McGuire says. "These could become tools that help more consumers realize that [digital] can be a better way of getting and discovering music."

BurnLounge will go live before the end of the year. In addition to identifying potential franchise partners, the company is busy licensing music for its library. So far EMI Music has signed on, and the service will not go live before the other

four majors are secured.

"We have the desire to have the largest catalog of underserved, rare, out-of-print and geo-specific music," he says.

The point, he adds, is to create a market for lesser-known music by employing the community aspect of music discovery that the digital format allows.

"Hardcore music fans, that is our core demographic," Murray says. "They love music so much, and the idea of being able to tell their friends about the music they think is good and be able to sell it to them as a side job is really cool to them. The concept about the name BurnLounge is that it's about starting a fire... that spreads." ...

CREATIVE HAS A VISION

Creative Technologies has launched the next phase in its battle against Apple Computer's iPod with the introduction of an MP3 player that supports video playback.

The Zen Vision boasts a 3.7-inch high-resolution color screen and a 30GB hard drive, enough for up to 120 hours of video or 15,000 songs. The device supports download and subscription music services. For video, the Zen Vision supports various MPEG-related video standards, TiVo-recorded files and digitized home movies transferred from a computer. Content can be transferred via a USB 2.0 port or compact flash card slot. Up to 17 other transfer devices can be supported as well through an optional compact flash adapter kit. Other optional accessories include a docking station, wired or infrared remote and extended-life battery.

Creative is taking pre-orders for the \$400 unit on its Web site, creative.com. Meanwhile, speculation intensified within the always-active Apple rumor mill recently when the company updated its iPod trademark language to include the word "video." Apple watchers anticipate a September launch for an iPod device supporting video playback.

—Anthony Bruno

BITS & BRIEFS

MORE JOIN E-MUSIC FAMILY

Independent-focused digital music store eMusic has added several dozen more labels and artists to its catalog, including Smithsonian Folkways, Merge Records and Nettwerk Records. Music from such acts as Woody Guthrie, Superchunk, Dinosaur Jr. and Spoon is included. The eMusic store sells more than 2 million tracks monthly.

HARMONIC GRACENOTE

Gracenote has created a dynamic playlist creation tool to its suite of digital music management services. Users can now build playlists based

on the attributes of a single song, known as the "seed." The Gracenote Playlist technology is able to recognize the acoustic characteristics of a given song to create a customized playlist of other songs that match its mood.

URBANWORLD GETS A CLUE

Hip-hop mobile content provider UrbanWorld Wireless has tapped DJ Clue as its new ringtone A&R director. He is charged with signing veteran and up-and-coming hip-hop stars to create original ringtones and voicetones. UrbanWorld Wireless currently has such artists as Big Daddy Kane, DJ Capri and David Banner contributing content.

HOT RINGTONES AUG. 20, 2005

	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	14	WE BELONG TOGETHER	THE WHISPER SONGS
2	2	19	BACK THEN	DAVID GARY
3	3	19	JUST A LIT BIT	THE JONES
4	10	4	LET ME HOLD YOU	THE JONES



Now: How the top 20's largest percentage gain into the top five. "Let Me Hold You" scores an 82% increase in downloads.

5	1	18	WAIT (THE WHISPER SONGS)	THE WHISPER SONGS
6	5	4	DOKT CHA	THE WHISPER SONGS
7	7	3	PON DE REPLAY	THE WHISPER SONGS
8	6	5	GIVE ME THAT	THE WHISPER SONGS
9	8	5	SUPER MARIO BROTHERS THEME	THE WHISPER SONGS
10	9	4	GRIND WITH ME	THE WHISPER SONGS
11	12	26	CANDY SHOP	THE WHISPER SONGS
12	11	4	CATER 2 U	THE WHISPER SONGS
13	14	43	HALLOWEEN	THE WHISPER SONGS
14	1	1	SUGAR, WE'RE GOIN' DOWN	THE WHISPER SONGS
15	15	2	MUST BE NICE	THE WHISPER SONGS
16	13	16	STILL TIPPIN'	THE WHISPER SONGS
17	16	17	INTERFERENCE	THE WHISPER SONGS
18	22	4	BLOW DOWN	THE WHISPER SONGS
19	15	15	LA TORTURA	THE WHISPER SONGS
20	17	10	HOW WE GOT	THE WHISPER SONGS

PRELIMCOTTON BY BRIAN GARRITY

MTV Fills '10 Spot' With Breakout Acts

Network Creates Short Artist Spotlights As An Alternative To Video Airplay

MTV is looking to promote more music in prime time by highlighting emerging artists in original, short-form programming that runs in between its most popular shows.

The programming, known

as "The 10 Spot Drop," runs every other Tuesday and showcases a single act in MTV-created interstitial segments that air throughout the network's 10 p.m. programming block, known as "The 10 Spot."

"The idea is to go deep with one artist, rather than try to break 50 artists a week," MTV

executive VP of marketing Tina Exarhos says.

The network, she says, is working with labels to identify priority acts on the verge of breaking through with mainstream audiences. Once the label and MTV settle on an act, MTV's promo team develops a handful of original, 10- to 30-

second segments about the act to run throughout the "10 Spot" hour. The shorts—which take two to four weeks to produce—are intended to look and feel different than the imaging in a video.

Acts participating in the initiative thus far include My Chemical Romance, Bloc Party, Gorillaz, Relient K, Mike Jones and Hot Hot Heat. Many of the segments have been scheduled to coincide with album street dates.

"It's not like we wouldn't do a new release from a really well-known artist," Exarhos adds, "but this is an opportunity to break out and take chances on new artists a little bit more."

Running music plugs between programs is nothing new for MTV. The network has long used the short periods between shows to promote videos from popular and buzz-worthy acts. In recent years, it has also used that time to promote such MTV online features as "The Leak" and the "Live at MTV.com" performance series.

But the importance of short-form plugs in prime time is growing as the network attempts to expand the exposure it can offer artists and labels in lieu of video play.

The move comes at a time when reality and lifestyle shows—not videos—dominate MTV's main programming hours.

MTV thinks it is onto something with "The 10 Spot Drop." Network executives maintain that artist blips airing between highly rated prime-time programs can be just as valuable to the labels as video airplay.

"There is a fantastic halo effect of having an artist segment come up right on the heels of 'The Real World,'" Exarhos says. "It is definitely using some of our nonmusic programming to highlight new music in the best and most creative way we possibly can."

While label executives do not necessarily see short-form plugs as a replacement for video airplay, they acknowledge that the network's programs can deliver impressive audiences.

"When you look at the num-

bers and the ratings for these shows, the amount of eyeballs that are seeing a 10-second or 30-second movie short by far outweigh what the video hours get," says Wendy Griffiths, executive VP of video promotion for Warner Bros. Records.

The "10 Spot Drop" initiative is a variation on artist blips called "sharts" that MTV Networks already runs on MTV2. The difference, network executives say, is that MTV promotes "The 10 Spot Drop" and the featured artist a week before airing—a platforming strategy closer to what the network does with some of its movie-related promotions. Sharts, on the other hand, run more randomly and without warning.

For labels, the promotion of "The 10 Spot Drop" and its featured artists is one of the most compelling elements of the initiative.

"It's hundreds of thousands of dollars in advertising for a baby hand that normally we could never afford and otherwise just would not happen," Griffiths notes.



Retail Track

ED CHRISTMAN echristman@billboard.com

Sony BMG Continues Melding Operations

Sony BMG has finally begun to merge its manufacturing and fulfillment operations.

According to a customer letter dated July 19 as well as account sources, it sounds like the company began fulfilling BMG hit product Aug. 1 from the Sony distribution facilities in Pitman, N.J.; Carrollton, Ga.; Bollingbrook, Ill.; and Fresno, Calif. The BMG catalog titles will still be shipped from the Bertelsmann Sonopress facility in Duncan, S.C., until mid-September.

This represents the last piece in the integration of Sony Music Distribution and BMG

Distribution. Although the two sales forces were combined last fall, the actual integration was still playing out this year. Part of that was because of the integration of systems that took longer than expected, according to sources, and part of that was because of uncertainty as to which company would actually perform manufacturing and fulfillment in the United States.

As you might remember, the manufacturing and fulfillment operations of Sony and BMG were not included in the merger of the two music companies. In the early days of that merger, Sony Music Manufacturing was expected to pick up the

U.S. piece, while Bertelsmann's Arvida company, which includes Sonopress, was targeting the European business in that area.

That integration was delayed when Arvida also made a play for the U.S. business, according to sources, and hid lower than Sony's initial offer. After some back and forth on price and service levels, Sony DADC finally won out. Since then, however, the sales force was dealing with two different inventory systems, and until recently, carrying two different books into accounts. Moreover, the accounts themselves were receiving separate billing statements from Sony and BMG.

Finally, with the customer letter, accounts were instructed to begin electronic data interchange orders for BMG hit product July 29.

Interestingly, even though the BMG catalog is expected to transition to the Sony warehouses this fall, there is some speculation that Bertelsmann's Duncan facility might have a role going forward, maybe for returns.

EXCLUSIVE DVD: With all eyes on exclusive product offerings on the music side of business, Trans World has landed an exclusive version of a movie.

Tartan Video put together



an exclusive version of the Japanese horror film "Tetsuo: The Iron Man" for Trans World. Dubbed a collector's edition, the version Trans World offers includes a bonus music CD compiled specifically for the promotion that includes tracks from Gary Numan, Front Line Assembly, Zeromancer, Rosetta Stone, and Fear Cult.

Also included are filmographies, the original trailer and digital surround sound, according to the packaging.

The movie, which is likened to the works of David Lynch and David Cronenberg, is listed at \$19.99 and available at

fyec.com, Trans World's online store, for \$16.99.

MAKING TRACKS: As expected, Dean Taabac, late of Sony BMG's RED, has moved to Florida, where he will be VP of sales for Alliance Entertainment Corp., reporting to senior VP Mike Donahue. Before joining RED some 16 or 17 years ago, Taabac came from the onestop sector, having been employed once upon a time at the long defunct Richman Brothers operations.



PUBLIC ENEMY will release its first studio recording in three years this Nov. 3.

The Indies

TODD MARTENS tmartens@billboard.com

Public Enemy Gives Redeye A Whirl For Distrib Deal

Veteran rap outfit Public Enemy has found a home for its forthcoming album at Haw River, N.C.-based Redeye Distribution. "New Whirl Odor," the group's first studio recording in three years, is due Nov. 1.

The exclusive U.S. distribution arrangement will also include other artists on Siam Jamz Media, the label run by Public Enemy leader Chuck D and his attorney Daniel Gole. Siam Jamz has been primarily Internet-based, issuing only a handful of releases to traditional retailers. Public Enemy's previous effort, 2002's "Revolvetion," was released to retail via Koch Records and has sold 71,000 copies, according to Nielsen SoundScan. A Koch representative says the label is working on a compilation of live Public Enemy tracks, which will end its deal with the group.

"New Whirl Odor" will come with a DVD, as will all Siam Jamz albums. Redeye distribution/A&R director Stephen Judge says. The album, recorded with original members Flavor Flav and Professor Griff, features a collaboration with Moby. "MKLVFKWR (Make Love, Fuck War)," which was first released on a U.K. benefit album last year.

Other Siam Jamz acts scheduled for release by

Redeye include soul artist Kyle Jason, the Professor Griff-led rock project 7th Octave and hip-hop collective the Impossibulls.

Redeye's deal with Siam Jamz is its highest-profile hip-hop pickup. In the past, Redeye has distributed albums from Jeru the Damaja and the Pharcyde. "This is another step in our attempt to diversify our catalog," Judge says, "and show we're a distributor that can really make things happen."

LOSSES AT LOOKOUT: Berkeley, Calif.-based Lookout Records suffered a blow Aug. 2 when Green Day took control of rights to its back catalog after claiming delayed or missed royalty payments from the rock/punk label.

The move prompted Lookout—which has released albums from Green Day, Screamawave, Operation Ivy and the Donnas—to lay off six of its nine employees. Lookout co-owner Molly Neuman declined to comment.

The future of the label is unclear. It will continue to operate under owners Neuman and Chris Applegate, as well as GN Catty Bauer, although there are no new releases in the pipeline. The label released issue albums from pop-punk act Troubled Hubble and indie-pop collective Hockey Night.

Lookout released Green Day's first two full-lengths, "1039/Smoothed Out Slappy Hours" and "Kerplunk," plus the singles "Slappy" and "1000 Hours." The label released "1039/Smoothed Out Slappy Hours" in 2004, and it has sold more than \$68,000 copies since, according to Nielsen SoundScan.

Green Day manager Pat Magnarella did not return calls for comment.

MOVES AND PROMOS: RED Distribution executive VP/GM Bob Morelli says he is close to announcing the appointment of a VP of finance to replace CFO Mitch Wolk, who exited the company in late April. Morelli says he is also looking to add other staffers in the near future.

In the meantime, RED has promoted several staffers. Louis Tatulli moved from VP of field sales to VP of sales and marketing. Frank Falkow was upped from regional sales director to senior director of field sales, and Jim Briggs was promoted from sales manager to regional sales director.

Former Mordam Records sales rep Chris Brandstetter recently joined the sales force of Redeye Distribution. Brandstetter, who was with Mordam for about five years, is based in Woodland, Calif.



RETAIL BY ED CHRISTMAN

Deciphering Bar Codes Not Always Automatic

NEW YORK—A recent e-mail circulating through the industry that contains what appears to be a report from an undisclosed publication is bringing the unglamorous bar code into the spotlight.

According to that unsubstantiated e-mail, some U.K. retailers are inadvertently scanning the bar code that serves as cover art for the Sony BMG-issued "Electric 80s" techno record compilation instead of the one assigned to that title, which is different and printed in the traditional place on the back tray only.

Supposedly, the bar code on the cover of "Electric 80s" sometimes registers as Jack Johnson's new Universal Records album, and it has boosted sales for that album.

What is more, according to the e-mail, the Tesco supermarket chain allegedly is requesting that Sony BMG make good on the difference between the higher-priced, triple-disc "Electric 80s" and the single-disc Johnson album.

Tesco, Sony BMG and Universal executives in the United Kingdom did not return calls for comment. At present time, U.S. spokesmen for Sony BMG and Universal say they are still investigating the situation.

While those stateside who handle fine-mail billboards the bar code story is the funniest thing they have heard in months, executives in warehouse operations are not amused.

They nyo, VP of purchasing at Super D One-Stop in Anaheim, Calif., says, "Even after all this time, people just don't understand that bar codes are still such a big problem in the industry." That is because most warehouses nowadays are automated and have bar code scanners that not only read received merchandise and reconcile it against the purchase order, but are fine-mailing the merchandise to where it will be stocked in the warehouse, as well as for picking and sorting fulfilled orders.

The bar code has to be right in all four places: in the electronic data interchange, on the purchase order, on the box and on the product.

"Everything is keyed off the bar code and if it's not right, it shuts down the line," Super D inventory specialist Al Kalnin says.

U.S. bar codes generally have 12-digit numbers underneath; European bar codes have 13. The numbers are placed there so that people can read what the Uniform Product Code scanner reads.

In the United States, the first number in a bar code generally tells what type of bar code has been assigned to the product.

After the first number, there is usually a space and an indentation at the bottom of the bar code, which will have five digits—a number specifically assigned to the manufacturer of the product. For example, every U.S. Universal Music Group bar code has

Kalnin says some independent labels feature creative design on a package that obscures or interferes with the bar code.

"Sometimes the bar code will be printed on a transparent background with artwork or a gold background, which is not going to reflect light, which from a creative standpoint may be interesting but from a practically standpoint doesn't work because the bar code can't be read," he says.

He cites the Pitbull and Chingo Bling album "Moving Weight to Miami" on the Chingo Holik label. It has the wrong bar code on it, which could mean that the check number does not work or that the bar code assigned to the album in the purchase order is different than the bar code on the CD itself. Also, the bar code is too small to be read, Kalnin notes.

Another problem is that many labels have grown lax on differentiating formats.

Vinyl LPs, which should have a bar code that ends in a 1, often come with a CD bar code ending of 2, which can be a problem in a random-stocked warehouse that assigns product to be placed in the warehouse based on the size of the box. Even worse, sometimes labels do not even put a bar code on vinyl.

When retailers and wholesalers have to put their own internal bar code on a piece of product, that could result in multiple bar codes being reported to Nielsen SoundScan, which would dilute a title's sales.

Another wholesaler on the East Coast mentions many of the same problems that Kalnin cites. But he also notes a problem with one of the big video labels, which uses a 12-digit bar code to depict if the movie is source-tagged with Sensorama. Checkpoint or without an article surveillance tag at all. When the number system character and the check number are included, that amounts to a 14-digit bar code, which most scanners cannot read.

Additional reporting by Tom Ferguson in London.



Some U.K. retailers are scanning the artwork featuring on Sony BMG's "Electric 80s" CD instead of the actual bar code.

The next five digits are the product code that the manufacturer assigns for a particular product. Theoretically, every different product and every different packaging or size, or in the case of the record industry, every different format of a title, should have a different product code.

The last digit is a check digit, which is used to validate, via a mathematical formula, that the other digits were read accurately, and that the bar code is correct.

Most labels usually get that part of the bar code right, but some fail to realize how artwork can affect the reading of a bar code, according to Kalnin.

If the bar code is printed too small, or is not against a white background, or if it is on cheap paper and the lines bleed, or if there is not enough clear white space around the bar code, it often cannot be read.

BY TODD MARTENS

Jonathan Poneman

As the co-founder of Seattle-based independent Sub Pop Records, Jonathan Poneman helped steer the label through the grunge explosion in the early '90s. Nearly two decades later, Sub Pop remains a relevant and respected star in the indie galaxy.

The original home of Nirvana and Soundgarden, Sub Pop has been a symbol of indie-rock hipness since Poneman and former partner Bruce Pavitt opened the label's office April 1, 1988. Today, such Sub Pop acts as the Postal Service, the Shins and Iron & Wine are mainstays on the *Billboard* Top Independent Albums chart.

The Postal Service is the label's biggest current act. The electronic pop band's 2003 album "Give Up" has sold more than 615,000 copies, according to Nielsen SoundScan. Only Nirvana's debut album, "Bleach," has sold more for the label.

In 1995, Poneman sold a 49% stake in the company to Warner Music Group. Still, he remains dedicated to the progressive attitude that is central to the Sub Pop brand. Mudhoney is still recording for Sub Pop, and in the past year Poneman has welcomed to the label Italy's psych-folkies Jennifer Gentle and Pacific Northwest rock heroes Sleater-Kinney.

Q: Nirvana exploded and Sub Pop became synonymous with the Seattle sound. Were there mistakes made after you suddenly rocketed to national prominence?

A: There were a lot of mistakes. We began overpaying on promotion. We began overpaying on recording the artists and marketing in general. When you start off having a cottage industry, and you're all of a sudden going head-to-head with these multinational corporations—which is exactly what happened—you're basically going to the same shows and looking at the same artists as the employees of Sony or Warner Bros.

It's daunting. These people have much bigger checkbooks. In order to stay competitive, we made irresponsible deals. What I've been able to learn from that experience is that there is a certain Sub Pop je ne sais quoi. There's a special something that we have that I don't think any other label has. It's a combination of our history, our roster and our region.

Q: Did you ever feel as if you were losing your innocence?

A: There have been a number of situations where one can presume innocence is lost. Enduring the whole situation

that went on with Nirvana—and obviously there were a lot of thrilling, magical experiences, but there was also tragedy and heartbreak.

The trick is to be able to keep doing this year in and year out is to stay innocent and to never presume that you know much. Every artist has a different set of expectations and desires, and each realization of their dreams and their expectations presents a whole series of new problems. As soon as you think you know it all, you'll be tripped up. As the technology changes and the artists become savvier and the music changes, I find that it's a series of new beginnings.

Q: Without a tour or a big radio

HIGHLIGHTS

JONATHAN PONEMAN

1987: Bruce Pavitt and Jonathan Poneman form Sub Pop Records in Seattle.

1989: Sub Pop releases Nirvana's debut album, "Bleach."

1995: Warner Music Group purchases a 49% stake in Sub Pop.

2003: Sub Pop releases "Give Up" by the Postal Service.

hit, the Postal Service became your second-best-selling act. Would that have happened without the Web?

A: I don't think they could have had the success they had without the Internet, without a doubt. We're approaching 9 million downloads on [Postal Service single] "Such Great Heights." These are freebies, but we've also done a huge amount of paid downloads on that. Tony Kiwell, who's the Postal Service's A&R guy here, always points out that we're still selling "Such Great Heights" even though it's been available for free on our site for two years. It's our greatest freebie and probably our greatest-selling [online] song.

Q: When you see a stat like 9 million free downloads of "Such Great Heights," is there a part of you that says, "Why haven't we sold 2 million albums?"

A: No. My first goal is to promote my artists. The artists are doing well, and I'm doing well. The idea that we should be making more is obscene. The fact that I can make a living being around these artists I admire so much and whose music I live for is a gift.

Sales measure the success, and the artists, of course,



want to sell a lot of records. But from my standpoint, success is measured in how many people know about the music. So if every bit of music that's out there is not paid for, it's not the end of the world.

Q: You still talk with an independent mind-set, yet you made a deal in 1995 with Warner Bros. Was that out of necessity?

A: It wasn't out of necessity. I am proud to be in business with Warner Music, but I had to do it all over again. I probably wouldn't have sold anything. The sale was an ignorant, impetuous move on our part. Having said that, they're great partners, and you can't turn back the clock. The reason I say I wouldn't have sold is not because of any disaster. Given a choice, I think anybody would prefer to own their own company.

Q: But wouldn't you have preferred to wholly own your own company in 1995?

A: Well, we were working with a money manager who appealed to our greed, to be completely candid. In my particular case, I was thinking of amassing a war chest. The cost of doing business was getting expensive, and if we were going to compete, we were going to need more resources.

The fact of the matter is that as soon as we began to compete at that level, we began to fail. As soon as we retreated to the area that we know the best, we began to succeed again. We are not a major label. We will never be a major label. We are an old-fashioned independent label. We sign artists we believe in, and we do our best.

Q: Hot Hot Heat left Sub Pop for Warner. Do you use that example or play up your connection to

Warner when signing artists?

A: We don't work that way. Chances are, if we talk to an artist and they say they eventually want to be on a major, we say, "That's cool. Go try and get on a major label then." If at the end of the day Sub Pop becomes a de facto farm club, as it were, that doesn't bother me. It does bother me if that becomes the objective. If I'm signing a band and they say, "We'll do two records with you and then catapult into the majors," I wouldn't go into something like that. For one, it's demoralizing. Whatever the reality of things may be, we don't want to think we're setting things up for somebody else, even if that is the reality. Reality is easier to tolerate retrospectively than prospectively.

Q: Major labels are looking to independents to do more upstreaming deals, in which an indie artist jumps to the major after a specified amount of sales. What's your opinion of these deals?

A: The lines between the majors and the independents are going to continue to blur. The majors of tomorrow will look a lot more like the Sub Pop of today. They're going to be smaller, more efficient, working with smaller budgets and they're going to have to be more dynamic. For someone to become a record label, you only need some good computers, some good software, a mixer, a few microphones and a printer. You can be a music company for a few thousand dollars and then just go get online.

The companies that adhere to the old models are putting themselves in jeopardy. The pie is going to be split up by more people, but the pie, contrary to what people say, is a bigger pie than it was years ago. It's just more and more people are eating from it.

TOURING BY LEILA COBO

Vives Launches Most Expansive Tour Yet

Artist Will Visit New Markets On Trek, As His EMI Latin Contract Comes To A Close

MIAMI—When describing his upcoming U.S. and Latin American tour, tropical/pop star Carlos Vives would rather use the words "see you soon" than "farewell."

"I don't want people to think I'm retiring or putting a period on this," says the Colombian artist, who has recorded the last album under his 10-year contract with EMI Latin. "But this is the end of a very special time for us. Ten years ago I set out to reach this moment, to find things beyond the classic vallenatos we began with. So it's the end of something, and it could be the beginning of many other things." Vives is talking to several labels about a new deal.

Vives' "crowning" moment, as he calls it, is his 2004 album, "El Rock De Mi Pueblo," which is also the name of his 2005 tour.

Set to kick off Aug. 13 at the Miami Arena, the outing will hit 22 arenas and theaters throughout the United States before heading to Latin Amer-

ica, where Vives will play 26 arena dates, with more to be confirmed.

Tour sponsor Budweiser has launched a yearlong, multimedia campaign. Titled "Intensamente Vives," the promotion features the single "Como Tú" in the beer brand's radio and TV ads.

Jorge Naranjo, president of tour producer Cárdenas Marketing Network, is calling the road trip Vives' "most ambitious" tour to date, because of the number of stops and the entry into such new markets as Detroit and Raleigh, N.C. CMN, formerly Cárdenas, Fernández & Associates, has produced Vives' tours for the past 13 years. The last time out, in 2001, Vives played 14 U.S. dates.

"In the Latin market, Vives is now established as one of the top acts and one with a long list of hits," Naranjo says. "Our ticket sales bear that. Initial sales in new markets make us

think there is a hunger for known talent in those places. Before, fans would have to travel two, three hours to see a concert like this."

In Detroit, which is not a bastion of Latin music (there are only two AM stations that air Spanish-language programming), Vives is playing the Opera House, which seats 2,700. There, CMN is working with Jack Utsick Presents, which is using a grass-roots

approach and ads in weeklies and Spanish-language newspapers to promote the show.

"We're doing a lot of street marketing, selling tickets on consignment, like at Mexican bakeries. I have a billboard up in Mexican Town," says Alison Aldair, Latin talent buyer for Jack Utsick Presents.

A similar strategy achieved good results with Juanes, who played Detroit in March. "Everyone thought I was

crazy, and it was a sellout," Aldair says.

Vives, who will perform with longtime band La Provincia, will play songs from "El Rock De Mi Pueblo" as well as a retrospective of hits.

At the heart of the show will be a sound that sprang from Colombia's traditional, accordion-based vallenato and danceable cumbia, and has spread to become internationally recognized and hugely

influential.

"The separation of folk and contemporary bothers me," Vives says. "All the music that has been successful in the world has come from one small location. Blues and rock 'n' roll came from the south of the United States. People like things that are true and authentic. My music comes from cumbia. That's why the album and tour are called 'the rock of my land.'" ***



TOURING BY JILL KIPNIS

Nintendo Fusion Tour Strengthens Bond Between Music, Videogames

LOS ANGELES—Organizers of the Nintendo Fusion Tour hope the third time will be the charm for this year's installment.

The third annual trek, which features headliner Fall Out Boy and Nintendo videogame stations at each venue, speaks to the continued strength of the bond between gaming and music.

The 31-date trek, which begins Sept. 28 at the State Theater in Detroit, also features up-and-coming rock acts the Starting Line, Motion City Soundtrack, Boys Night Out and Panic! at the Disco. Tickets average \$20. More dates may be added.

"Videogames drive the culture," says Rich Levy, VP of talent rights acquisition for Clear Channel Entertainment Properties, the three-time producer and marketer of the tour. "This pairing is an incredibly posi-

tive thing for the right artists." Levy notes that the tour's first two years, which featured headliners Evanescence and Story of the Year, respectively, reached more than 75,000 fans and did "over 85% business" each time out. The tour has not reported any figures to Billboard Boxscore.

CCEP works closely with Nintendo each year to determine which bands would be the best fit. It provides Nintendo with radio, downloaded and retail sales data in evaluating appropriate acts, Levy says.

Fall Out Boy's sophomore album, "From Under the Cork Tree" (Island), has sold 406,000 copies since its May release, according to Nielsen SoundScan. First single "Sugar, We're Goin' Down" has sold 171,000 digital downloads and is No. 6 on the Hot Digital Songs chart. The

track is No. 11 on the Modern Rock chart and No. 22 on The Billboard Hot 100.

Fall Out Boy bassist Peter Wentz says that not only are the band members fans of Nintendo games—the quartet dressed up as various "Mario Bros." characters last year for Halloween—but their fans likely are, too.

"Videogame fans are buying our records," he says.

"We're always trying to reach out to that demographic." APA's Andrew Simon, booking agent for this tour and Fall Out Boy's other treks, says Nintendo Fusion gives the band an opportunity to expand its headlining prowess.

"We want to grow into the next size building from our previous headline tour," Simon says. "We were looking for

ways to take the next step."

Nintendo Fusion is being routed to 2,000- to 6,000-seat venues in a mix of major and secondary markets.

Larry Sells, owner/manager of the 2,000-seat Uptown Theater in Kansas City, Mo., which will host the tour Nov. 10, says presales are looking strong.

"We've gotten a tremendous number of phone calls and e-mails, and usually we get very few," Sells says. "This will offer great marketing for Nintendo, but it's really the main act that is the draw."

Tour marketing, which is spearheaded by CCEP and Nintendo, is being stepped up this year.

New efforts include tour merchandise, which is being negotiated individually with each act. "The merch is the single biggest thing this year because it lets the tour live outside of the actual experience long afterward," Levy says.

Nintendo may also create Fall Out Boy facemasks for the new Game Boy Micro, one of the products featured at

each tour venue.

Nintendo spokeswoman Beth Llewellyn adds that the company will give away limited-edition Micros to tour attendees. "The tour certainly helps build sales and awareness for our products," Llewellyn says. "The possibilities are there for year four."

Tour sponsor Blender will run print ads, and radio stations in each market will hold gaming-oriented contests. Each stop will likely feature a gaming challenge where winners compete with bands on the tour. Details are still being finalized.

Levy also says a CD sampler featuring tracks from participating acts may be made available to retailers for consumers who purchase full-length albums from one of this year's Nintendo Fusion bands, though specifics are still being determined.

CCEP and Nintendo are also talking with Island to create TV ads for such channels as MTV and Fuse. ***



UpFront

On The Road

RAY WADDELL rwaddell@billboard.com

Lolla Pals 'Em In

Organizers Pleased With Turnout For Revived Festival

Organizers of the first stationary Lollapalooza festival at Grant Park in Chicago say they met their projections with the July 23-24 event. Charles Altal, president of Lollapalooza talent buyer Charles Altal Presents, tells On The Road that the event drew 60,000 paid attendees, plus another 3,000 comps per day, for a total attendance of 66,000.

Despite the large crowd and the intense heat, Altal says the festival saw no serious injuries and no arrests inside the gates. "The bands are happy, the agents are happy, and, probably most importantly, the city and parks people are very happy," Altal says. "Everybody here is pretty psyched."

Altal says Lollapalooza will end up grossing about \$3 million from ticket sales, with plenty more coming from merchandise and concessions sales. "We're right where we wanted to be," he says. "Our goal was to have 30,000 people a day, run a smooth event, with smooth production. It was not so much about making or losing money the first year, but to build it right."

Considering the number of music events in the Windy City that weekend, Lollapalooza fared well indeed. Among two sold-out Dave Matthews Band concerts, the Vans Warped tour's sellout by Blues Traveler at the Zoo, some 160,000 tickets were moved in the Chicago area for the weekend.

Asked if he and producer Charlie Jones at Capital Sports & Entertainment would produce another Lollapalooza festival in Chicago, Altal says, "We want to."

Meanwhile, Altal and Jones barely have time to catch their collective breath, as they are putting finishing touches on the Austin City Limits Music Festival, set for Sept. 24-25 in downtown Austin. "We'll have our Lollapalooza discussions in three or four weeks," Altal says. He adds that the ACL fest will likely be the only festival of its size that sells out this year.

MOORE MOVES: Veteran Nashville-based promoter Steve Moore has quietly joined the Nashville office of AEG Live as a senior VP (billboard.biz, Aug. 7). Moore, whose history in the market includes stints with PACE Concerts, Starwood Amphitheater, TBA Entertainment and his now-shuttered Moore Entertainment, joined the AEG Live Nashville office earlier this year.

He reports to Los Angeles-based John Meglen and Paul Gonsky, co-CEOs of AEG Live division Concerts West. "John and Paul are old partners and friends, and after I finished with the Dolly [Parton] tour [in December], they talked to me about joining up with them," Moore says. "They thought I might be able to contribute to what they're doing."

The move reunites Moore with his former boss at PACE Concerts, Louis Messina, who is now president of AEG Live/The Messina Group, based in Houston. "Louis is one of my good friends and men-

tors," says Moore, who brings with him his Moore Entertainment team of marketing director Mary Gellotte, project manager Lindsey Ewer, tour producer Don Corley and project coordinator Chris Crawford. Projects for Moore include this summer's Veggie Tastes tour, an upcoming CMT on Tour run featuring Brad Paisley, Sara Evans and Sugarland and a New Year's Eve show at Nashville's Gaylord Entertainment Center headlined by Brooks & Dunn.

The New Year's Eve show, announced first here, will be the ninth such gig Moore has produced at Gaylord, following two shows headlined by Toby Keith, two by Kenny Chesney and four by Tim McGraw. All were sellouts. In January 2006, Moore will produce with the Country Music Hall of Fame a second Sound & Speed event in Nashville, featuring NASCAR drivers and such country stars as Vince Gill and Trisha Yearwood.

VEGGOES CHASE: Produced by Bonnaroo organizers A.C.E. Entertainment and Superfly Presents, Veggoes is set for Oct. 29-30 at Las Vegas' Sam Boyd Stadium, with other late-night music events planned for the area in as many as five venues around town between Oct. 28 and 31. Among those on the bill are Dave Matthews & Friends, Jack Johnson, Phil Lesh & Friends with Ryan Adams, the Meters, Trey Anastasio and the Flaming Lips.

Although Bonnaroo is held on 700 acres in rural Tennessee, Superfly president Jonathan Mayers believes the Bonnaroo vibe will translate to Vegas. "Bonnaroo has been very successful, and we want to create another special event," he says. "We think Vegas and Halloween are a great combination." ***

TREY ANASTASIO and the rest of the Veggoes lineup will try to bring the Bonnaroo vibe to Las Vegas.



BOXSCORE Concert Grosses

GROSS/ Per Show	ARTIST(S)	Attendance	Promoter
1 \$5,343,379 (4,302,395) net \$900,630 gross	U2, KEANE, THE ZUTONS	77,435	The Next Adventure, Solo, Wizard Promotions
2 \$4,081,864 (3,364,432) net \$717,432 gross	U2, RAZORLIGHT, SOUNDTRACK OF OUR LIVES	77,435	The Next Adventure, Solo, EMI/Interscope
3 \$3,765,136 (3,040,000) net \$725,136 gross	U2, RAZORLIGHT, PADDY CASEY	40,000	The Next Adventure, Solo, EMI/Interscope
4 \$3,650,294 (2,940,000) net \$710,294 gross	U2, RAZORLIGHT, SOUNDTRACK OF OUR LIVES	50,000	The Next Adventure, Solo, EMI/Interscope
5 \$3,384,500 \$220,130 net	ELTON JOHN	19,443	Ceasars Palace, Caesars West/A&E Live
6 \$3,338,386 (2,762,762) net \$575,624 gross	CORR 2005 - LIVE AT THE MARQUEE	61,300	Adrian Promotions
7 \$2,934,980 (2,678,500) net \$256,480 gross	ELTON JOHN, LULU	23,540	Buy Back The Vic Ltd.
8 \$2,756,336 \$51,500 net	DAVE MATTHEWS BAND, O.A.B.	70,963	Clear Channel Entertainment
9 \$2,098,068 (1,746,000) net \$352,068 gross	ELTON JOHN, RUFUS WAINWRIGHT, JAMES BLUNT	27,563	Adrian Promotions
10 \$1,507,920 \$222,349 net	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDDYMAE & OTHERS	24,119	Don Danner Presents
11 \$1,265,767 \$250,850 net	U2, 30 CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS	22,796	Adrian Promotions
12 \$1,088,975 \$574,022 net \$514,953 gross	NOVOT STAYAT, NATASHA BEDINGFIELD, JACK L	18,273	Adrian Promotions
13 \$1,074,304 (839,271) net \$235,033 gross	MEAT LOAF, STATUS QUO, MELANIE C	10,062	Adrian Promotions
14 \$1,063,096 \$232,250 net	SYSTEM OF A DOWN, THE HOLE, BAD ACID TRIP	23,204	ConcertsWest/A&E Live
15 \$858,301 \$153,930 net	DAVE MATTHEWS BAND, RAY LAMONTAGNE	21,300	Solo Danner Presents
16 \$826,371 \$175,110 net	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDDYMAE & OTHERS	40,003	The Collier Door Co.
17 \$824,265 \$214,130 net	CHICAGO & EARTH, WIND & FIRE	10,938	Peter Conner Presents
18 \$816,373 \$214,130 net	ENHIMEM, SO CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS	18,273	Adrian Promotions
19 \$767,857 \$100,118 net	OZZFEST: BLACK SABBATH, IRON MAIDEN, MUDDYMAE & OTHERS	23,526	Adrian Promotions
20 \$687,958 \$120,250 net	ENHIMEM, SO CENT, LIL JON & THE EAST SIDE BOYZ & OTHERS	17,935	Pandemonia Productions
21 \$603,987 \$120,250 net	VANS WARPED TOUR: TRANSPLANTS, THE STARTING LINE & OTHERS	24,091	Clear Channel Entertainment
22 \$596,319 \$147,038 net	TONY PRETTY & THE HEARTBREAKERS, THE BLACK CROWES	17,440	Universal Factory Concerts
23 \$495,927 \$88,938 net	CHICAGO & EARTH, WIND & FIRE	13,065	The Collier Door Co.
24 \$489,431 \$120,250 net	VANS WARPED TOUR: FALL OUT BOY, SENSES FAULT & OTHERS	19,993	Solo Danner Presents
25 \$484,063 \$120,250 net	AMERICAN IDOLS LIVE	9,550	A&G Live, Atlanta Worldwide Touring
26 \$453,402 \$140,140 net	DEF LEPPARD, BRYAN ADAMS, RANDY COLEMAN	10,901	Adrian Promotions
27 \$450,045 \$140,140 net	AVRIL LAVIGNE, BUTCH WALKER	10,901	Clear Channel Entertainment
28 \$423,715 \$120,250 net	VANS WARPED TOUR: MY CHEMICAL ROMANCE, MAFK & OTHERS	13,861	Adrian Promotions
29 \$420,958 \$120,250 net	AMERICAN IDOLS LIVE	9,550	A&G Live, Atlanta Worldwide Touring
30 \$419,466 \$120,250 net	JILL SCOTT, JONES LATIFAR, ERYKAN BADU, FLORETY	9,550	The Collier Door Co.
31 \$419,055 \$120,250 net	BRUCE SPRINGSTEEN	9,550	Peter Conner Presents, House of Blues Concerts
32 \$413,017 \$120,250 net	VANS WARPED TOUR: THE OFFSPRING, STRUNG OUT & OTHERS	13,012	Adrian Promotions
33 \$412,572 \$120,250 net	TONY PRETTY & THE HEARTBREAKERS, THE BLACK CROWES	11,470	The Collier Door Co.
34 \$407,755 \$120,250 net	TONY PRETTY & THE HEARTBREAKERS, THE BLACK CROWES	9,550	Adrian Promotions

For more boxscores go to www.billboard.com

FAN BASE

Coran Capshaw started Music Today to make the services he had developed for the Dave Matthews Band available to other artists.



**MUSIC TODAY IS
JUST THE TICKET
FOR ARTISTS'
MARKETING AND
MERCHANDISING
NEEDS**

BY RAY WADDELL

CHARLOTTE PHOTO BY JEN FARRELL

Here in the shadows of the Blue Ridge Mountains, there is a revolution under way in how fans connect with artists.

And at the unlikely site of a former chicken pot pie factory in Charlottesville, Va., Music Today is touching music lovers all over the world hundreds of thousands of times a week.

In simple terms, Music Today's 200 employees provide merchandising, ticketing and Web-based fan-club serv-

>>>

ices for some 500 clients, including bands at all career stages and such entities as the Bonnaroo Music Festival and the Vans Warped tour.

But, beyond that, the company is the flash point where the Internet and music ignite, facilitated in a 500,000-square-foot space that houses software development, IT, call centers and CD replication. This year, Music Today will see gross sales top \$100 million from its ticket, merchandise and fan-club operations.

The brainchild of entrepreneur Coran Capshaw—whose ventures include ATO Records, Red Light Management and various concert venues—Music Today evolved from services provided to his star management client, the Dave Matthews Band.

Acts working with Music Today this year include the Rolling Stones, Madonna, Kenny Chesney, Santana, Coldplay, AC/DC, Gov't Mule and the Grateful Dead, as well as developing artists of all genres.

"We're in the business of growing, nurturing and expanding careers and building entertainment brands," says Nathan Hubbard, VP/chief of staff for Music Today and Capshaw's other music concerns. "We do this through our expertise in music and entertainment, online commerce, and fulfillment and customer service."

OUT OF THE SHADOWS

Building Music Today as a brand, however, has not been a priority. The Music Today presence is rarely visible at artist or event Web sites. "We're an invisible service provider," Hubbard says. "Fans often never know they've interacted with Music Today; they've just interacted with the band."

Capshaw himself is notoriously press-shy. Billboard was the first national publication to visit the company's Charlottesville compound. Without promotion for its brand, Music Today had to seek out clients, at least in the beginning.

"We haven't been a company that's had a lot of press or publicity," Capshaw tells

Billboard. "We weren't really seeking it, we were just executing. Music Today had never been a brand. We're the people that are helping empower all these different brands, working on behalf of these artists."

The Music Today warehouse is crammed yet highly organized, with product barcoded and arranged according to consumer demand. The fulfillment staff enjoys a success rate that any catalog merchandiser would envy. Almost every order that comes in by 3 p.m. goes out the same day, according to Hubbard, who adds, "We have a 99.9% accuracy in ticketing and merch fulfillment."

Ten percent of all orders are international. A state-of-the-art cold-seal packaging machine—the only one of its kind in central Virginia—can move more than 1,200 orders per hour. "It lets us move great volume on behalf of our biggest clients," Music Today COO Del Wood says, "and any volume quickly on behalf of all of our clients."

The call center, which services all three legs of the Music Today stool, focuses on the more tailored operation of Band Web sites for such clients as Chesney, Madonna, Nine Inch Nails and Britney Spears. Call-center employees, Hubbard says, are "much more passionate

music fans," interacting with other music fans on a daily basis.

"When you call in, you're talking to people who know what it means to go to a show, people who are dedicated to certain bands," Hubbard adds.

They also seem dedicated to their employer. Music Today staff, all of whom appear to be efficient as well as hip, can avail themselves of an in-house gym, a twice-a-week trainer, a game room and a museum on Fridays. Not surprisingly, Hubbard says Music Today enjoys a very low turnover rate among employees.

The same could be said for artists working with the company. For baby bands, Music Today will take the upfront risk associated with developing and launching a Web site and merch inventory, then work on a revenue-sharing basis on the back end. "It's not like the typical merch deal," says Hubbard, whose own band, Rockwell Church, is a client. "It's a partnership."

There is no retailer fee or pricing strategy. "This isn't 'Call us up and we'll figure out how much we can charge you,'" Capshaw says.

A key philosophy for Music Today is that the power in the music industry is shifting toward the creators. And information in this world is power.

At Music Today, artists own all data they generate and can make informed business decisions ranging from merch pre-orders to e-mail blasts with tour information.

In-house designers create and develop artist Web sites, and for this company, the Web site is king.

"We're big believers in the power of the official site," Capshaw says.

"We feel that fans should be able to come there, join a fan club, buy merchandise, buy physical CDs, buy digital music, buy tickets there."

This year, Music Today will fill "several million" ticket orders, more than 1 million merch orders and several hundred thousand fan-club memberships, according to Hubbard.

HOW IT GROW

The relationship between Music Today and its clients can be traced directly to Capshaw and the Dave Matthews Band. Capshaw, a local concert promoter, began managing DMB after booking it in a Charlottesville club he owned.

"I saw how great this band played, and my immediate reaction was to try and get this band in front of more people," he says. "So I put them out in places where people were, where at that stage of their career was fraternity houses, sorority parties, country parties, those sort of things. I took them down South first, then took them out toward Colorado and eventually across the country."

As with most great live bands, DMB's merch business began to flourish. From the beginning, Capshaw wanted to control that aspect of the business.

"We didn't really understand what anyone else could bring to the table," he says. "We talked to merchandisers, but there was nothing unusual being offered. It was really just a philosophy of doing as much in-house as we could [to] maximize the revenue. You're forgoing advances, and it's a back-end-based phi-



At the company's headquarters in Charlottesville, Va., Music Today personnel fulfill merchandise orders for clients and staff a call center to interact with fans.

lophony. But if you know how to do something, why bring somebody else into it?"

The Internet became a big part of expanding DMB's fan base in the mid-1990s, and in-house ticketing soon followed. A Grateful Dead fan, Capshaw saw that the Dead's philosophy of connecting with fans could work for other acts and that the Web could expedite the process.

"I was familiar with the mail-order ticketing that the Grateful Dead did, and the group Phish followed suit with that," Capshaw explains. "I looked at both those scenarios and saw an opportunity to do ticketing for the Dave Matthews Band. But at the same time we created a fee-based fan club to let that group have access to the tickets."

The expense of maintaining the Internet, ticketing and merchandising operations for DMB soon led Capshaw and Red Light to considering taking the concept to other bands, and in 2000, Music Today was born.

While other bands—notably the Dead and Phish—have launched successful in-house merch and ticketing operations,

Music Today is unique in farming out its expertise to other clients. Much of what it has accomplished resembles

vertising, it became clear that Capshaw's plan worked. The four Bonnaroo festivals to date have grossed more than \$50 million and drawn more than 310,000 fans, all of whom bought tickets through Music Today.

"We sell all the tickets, we sell all the VIP tickets, we sell RV parking, we resell some hotel rooms," Capshaw says. "We have digital music site Live Bonnaroo, we have a Bonnaroo fan club, we sell merchandise for Bonnaroo, and we do CD and DVD pre-orders for Bonnaroo."

And the data generated has become an important marketing tool for the festival. "Working with Music Today on Bonnaroo has allowed us to really communicate with our fans," Superfly president Jonathan Mayers says. "When we sell them tickets directly, having everyone's e-mail address allows us to disseminate event information, let them know about traffic or activities or new releases, then survey them after the event."

MUSIC TOMORROW

So, what's next for Music Today? "We're continually adding new services for artists, looking for creative ways to help them connect with their fans and creating revenue and marketing opportunities," Capshaw says.

The growth of Music Today has occasionally led the company

Music Today creates a variety of artist-branded merchandise and handles ticketing for some of the world's biggest acts.

what was promised by ArtistDirect in the 1990s—a fact not lost on that company's co-founder Marc Geiger, now a VP with the William Morris Agency.

"Music Today is doing a great job carrying the baton to the finish line," Geiger says. Capshaw "has built incredible scale in the area of artist services, and I expect his growth to continue," Geiger adds. "I know first-hand how difficult dealing directly with an artist and a consumer is, and it is mission critical and deserves large respect."

ALL CORNERS

There is no typical Music Today band, as the company works with punk, pop, country, metal, jam and mainstream rock acts. "This [operation] is helpful to any genre of music, anything that has fans," Capshaw says.

Likewise, there is no typical Music Today fan. "The [hardcore fans] are the easiest ones," Capshaw says. "But we're also helping open up markets to the casual fan, where maybe the band's not going on tour through a certain town and that kid wants the tour shirt. This is his medium to do that."

BONNAROO BLOWOUT

A shining example of what Capshaw and Music Today can pull off is Bonnaroo. Held annually since 2002 in rural Manchester, Tenn., the music festival is produced by Superfly Productions and A.C. Entertainment, but was initially fan-knocked by Capshaw, who remains a silent partner.

"I became involved with Bonnaroo when [producers] were looking for financial backing for the festival," he tells *Billboard*. "I liked the idea so much I said, 'Rather than y'all having a group of investors, I'll back this thing.'"

Bonnaroo provided an opportunity to put the Music Today plan into effect on all levels. And when the inaugural event went clean in 11 days via Internet sales without any traditional ad-

vertising, it became clear that Capshaw's plan worked. The four Bonnaroo festivals to date have grossed more than \$50 million and drawn more than 310,000 fans, all of whom bought tickets through Music Today.

"We created some new business models and some new ways of doing business, so maybe we've helped wake up some bigger players to ways of approaching and dealing with their own businesses," Capshaw says.

For example, Capshaw has forged deals with Ticketmaster and others that typically control inventories (through contracts with venues or promoters) whereby Music Today bands get 10% of tickets from each show to make available through their Web sites, fulfilled by Music Today.

"What Ticketmaster realized is that artists believe able to connect with their fans in this medium can help sell more tickets overall," Capshaw says. "This is sort of the launchpad to get that initial fan base motivated."

As others—including major merchandising firms, artists, promoters, ticketing companies and venues—look to enter the direct-to-fan space, Music Today has a huge head start.

And Capshaw feels his company will hold its ground. "What we do isn't just about having the rights or the agreement, it's about executing and doing it in a fan-friendly way," he says. "We're looking at more favorable economics with a lot of what we're offering, and more hands-on service."



THE DRM DILEMMA: INCOMPATIBILITY SLOWING GROWTH OF DIGITAL MUSIC MARKET BY BRIAN GARRITY

The market for legitimate music downloads is booming, but the stumbling block of incompatibility will not go away.

Just ask anyone who has ever tried to put a Napster track on an iPod.

At the heart of the problem are dueling digital-rights-management systems from bitter rivals Apple Computer and Microsoft. Files using either company's DRM are incompatible with players that support the opposing DRM.

The recording industry and many of its digital retail partners flagged this problem 18 months ago. Today they are no closer to finding a solution, thanks to a lack of cooperation among the tech heavyweights.

Experts say the DRM dilemma might not be resolved for another two years.

"It's not going to go away quickly," Napster chief technology officer William Pence said at a recent DRM conference in New York.

DRM technology wraps around song files to block mass copying and peer-to-peer distribution of music downloads. It dictates when, where and how music files can be consumed legitimately.

Microsoft's Windows Media DRM is supported on more than 60 devices and used for digital files sold by dozens of retailers, including Napster, AOL, Yahoo, RealNetworks, Virgin, FYE and Wal-Mart. Apple's DRM is called Fair Play and works only in Apple-controlled products and services like the iPod and the iTunes Music Store.

As more consumers go digital, the compatibility issues between Apple and Microsoft become more pronounced. Apple, the early market leader, has been particularly resistant to shaking hands in the interest of compatibility.

More than 184 million digital tracks were sold in the United States this year through the end of July, according to Nielsen SoundScan. That is almost double the amount sold during the same period in 2004.

Still, some digital-music executives say compatibility problems are slowing the growth of legitimate download sales and subscription services.

"It's unquestionably holding the market back," says David Pakman, managing director of Dimensional Associates and head of digital music retailer eMusic. "If everything was interoperable, then certainly sales would be higher."

Key to the long-term proposition of digital music is the idea of building a system where music can be accessed anywhere and everywhere. But in the short term, the industry is just looking for DRM rules to replicate with music files what consumers are used to doing with their CDs: moving seamlessly from home stereo to car to computer to portable players.

THE ISSUE PORTABILITY

For users of subscription services, DRM can block the transfer of rental tracks to portable players, set conditions for playback and disable files when subscriptions end.

THE CHALLENGE:

Most consumers are struggling with the concept of "renting" music.

Even the CD presents DRM issues, because Apple has not licensed Fair Play for inclusion on copy-protected discs, thus making secure CDs incompatible with the iPod, the most popular portable player with more than 15 million units sold.

Apple declined to comment.

Dimensional and eMusic are avoiding DRM issues by not supporting DRM at all. Instead, they sell licensed content in the open MP3 format. This tactic limits the amount of music they can offer, however, because the major labels will not license music to be sold as MP3 files.

For those committed to the concept of DRM security, the situation is about to get even more complicated as wireless carriers get in on the act with technology that allows mobile phone users to buy

music downloads over the air.

A consortium of carriers and handset manufacturers known as the Open Mobile Alliance is developing a third major DRM standard, OMA, for phones.

Sony BMG Music Entertainment is among the supporters of OMA, but even that company's president of global digital business, Thomas Hesse, acknowledges that another rights standard "is not going to make things easier."

Microsoft and Apple are also looking to facilitate the sale of music via cell phones, lining up support from handset manufacturers like Motorola (which is backing Apple) and Nokia (which

THE ISSUE **RIPPING CDs**

Copy protection used by labels to create secure CDs allows consumers to rip music into DRM-wrapped formats rather than open MP3.

THE CHALLENGE:

Consumers currently enjoy liberal usage rights with CDs.

THE ISSUE **LIMITING COPIES**

DRM rules dictate the number of copies a consumer can make of a purchased download. Most services offer unlimited copies of an individual track, but limit the number of playlists that can be transferred to a blank disc.

THE CHALLENGE:

Consumers are accustomed to unlimited copying.

THE ISSUE **MOBILE COMPATIBILITY**

DRM will dictate playback and sharing rules for music tracks on phones and may block consumers from moving music between PCs and phones.

THE CHALLENGE:

A whole new world of DRM compatibility problems among competing mobile platforms.

THE ISSUE**PLAYERS SUPPORTED**

DRM controls which tracks work on which players. Today, tracks from the iTunes Music Store can be played back only on the iPod. Tracks from Microsoft-based services are playable only with Windows-compatible devices.

THE CHALLENGE:

Consumers want tracks that move seamlessly among devices.

is aligned with Microsoft).

However, it is unclear whether the carriers want to sell music in either format. They may ultimately back OMA, thus exacerbating the DRM compatibility problem.

Regardless of where compatibility problems originate, labels and retailers are looking to develop bridging solutions that can approximate interoperability.

RealNetworks in July marked the one-year anniversary of its Harmony initiative, which allows tracks from the RealPlayer Music Store to work with Apple's iPod and a number of portable players that use Microsoft technology. But this is a temporary solution, unsanctioned by Apple. Real cannot guarantee how long its tracks will be compatible with the iPod. Apple has already declined Real's offer to license its Fair Play DRM.

Elsewhere, more than 30 media and technology companies—including all four major labels—have formed a consortium called Coral that aims to create standards for DRM interoperability.

Coral, which does not count Microsoft or Apple among its members, intends to unveil a framework for interoperability by the end of the summer.

Bill Rosenblatt, head of consulting group GiantSteps Media Technology Strategies and editor of the newsletter DRM Watch, says Coral has a chance to elaborate on the concept introduced by Real's Harmony initiative.

He sees interoperability as a feature that could be promoted by large cable companies or telecommunications players offering broadband access.

"Consumers derive value from interoperability, so a third party should offer interoperability as a service," he says.

On the retail level, some Windows-based services, including MSN Music, are lobbying the labels to let consumers who want to switch platforms exchange their Apple Fair Play tracks for Microsoft Windows Media files, sources say.

Negotiations on exchange rights are said to be in the early stages. A sticking point is

whether the retailer would pay the labels for the tracks even though the consumer has already purchased rights to them.

On the mobile side, suppliers of over-the-air downloads are exploring dual-delivery scenarios that would provide consumers with separate versions of the same track for phone and PC use.

Some wireless carriers are trying to block consumers from shuttling content between a phone and a PC via a flash card or USB connection—a practice known as side loading. They fear losing control of the DRM and the transaction.

Another bridging solution under consideration but proving tough to deliver on is converting files from one DRM format to another on the fly.

Bruce Gitlin, head of ContentGuard, a leading holder of DRM patents that is owned by Time Warner, AOL and Microsoft, points out that such conversions—known as transcoding/transcribing (converting one codec to another and converting one DRM to another)—raise thorny questions about who is responsible for customer support. Also in question is the quality of the consumer experience: The process could be time-consuming and clunky at playback.

Perhaps the biggest issue is that Apple and Microsoft still have to agree to allow consumers to convert files into each other's format and DRM.

Microsoft executives say Apple is not letting this happen.

"Regardless of whether the technology would or could be developed, you still have the question of licensing," says Marcus Matthias, a product manager in the digital group at Windows Media. "And basically they [Apple] don't offer a license."

A lot of the DRM concerns could be addressed with the emergence of a compelling player for the Windows environment, which already has a place on home servers and deals on the mobile side. But for now, Apple's iPod/iTunes system dominates the legitimate download market.

Hense says the goal for the music industry is to have enough flexibility that consumers are not stuck in a dead end.

"We'd like there to be as few codecs and as few DRMs as possible," he adds, "so the consumer can move around as unimpeded as possible, and investments made in one format can be translated into another." —

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STARS



Photo: Brian Baker

The offices of Estéfano Productions Group and Midnight Blue Studios are housed in what may well be Miami's most spectacular studio space.

Designed by architect Ross Alexander, the new musical home of the hit-making Latin songwriter/producer Estéfano boasts 16,000 air-conditioned square feet of top-of-the-line equipment, gorgeous interior and cutting-edge technology.

The new digs will provide a frame for Estéfano's prolific work as a writer/producer. His songwriting during the past decade has propelled 39 hits onto the Hot Latin Songs chart for a who's who of Latin music—among them Julio Iglesias, Chayanne, Paulina Rubio and Marc Anthony.

But this creative home now will serve as a base from which Estéfano is launching his new career as a solo recording artist. At the same time, he is returning to a path he first took more than 20 years ago when he recorded as part of the duo Donato & Estéfano.

The new album, "Código Personal: A Media Vida," is set for release Sept. 20 on Universal Music Latino. It is an adventuresome mix of classic ballads and uptempo tracks tinged with European dance beats, as eclectic as the unconventional writer who pens music at all times of the day and night because he rarely sleeps.

At the album's heart are the memorable melodies and evocative lyrics that are an Estéfano staple, but are now heard in his own voice.

continued on >>p29

BY LEILA COBO

ESTÉFANO

**A Man Behind
The Hits Steps
Into The Latin
Spotlight**

ESTÉFANO STEPS INTO SPOTLIGHT (cont.)

from >>p27

On the eve of the album's release, Estéfano spoke about the business and pleasure of making music, for himself and for others.

The studio is a pretty impressive place. Why here and why now?

This was my dream: to have a place to make music where all creative energy could reach its full potential. It's a place designed to make music. With windows that look outside. With space. This is the place I dream of having all my life. My other studio was too small. This is another step that is absolutely necessary in my life now.

You have been writing endlessly for the past few years. If you write so much for others, what's left for you?

My songs have always been waiting for me, and the other songs are for other people.

In other words, these are songs you wrote specifically for your album?

They are songs I wrote for myself. I didn't even think, "When I record my album," but, "These are my songs." [The album's first single] "Un Hombre Que No Ha Sido El De Tus Sueños," for example, I wrote five years ago. I didn't know when I would make my album. I would go to it whenever I had time, and I've made an album how I wanted it, with the time I wanted.

So, writing for yourself is a different process than writing for another artist?

Yes, yes, yes. It's definitely a change of skin. It's having multiple personalities. It's definitely letting go of yourself and thinking about the other person. . . . When I was a producer, I produced. I've never worked as producer thinking, "I'm an artist." Never. I can make my songs whenever I want, and I never worried about it.

I never worried because I don't save songs—I write every day. Some authors write once. But when you have real potential, and preparation and discipline and absolute desire and you're an author, that's it.

Why record your album now?

I was in a learning process and this was the right

moment. Definitely. What's marvelous in life is being able to grow and look within oneself and discover yourself as an artist. It's a very long process. It's not that the writer stops writing, but that he has to write better.

Are we talking about the writer and producer as the artist, or the artist as a singer?

I'm talking about the artist who does art. Who feels art, whether he can sell it or not. In other words, there's a process and difficult paths to growth. In my case, from being a producer, I've learned to understand myself and to understand other artists, because it's the other side. It's the side where you're an interpreter, where you are someone's translator.

Every time I write songs, I go to other places. I go into people's minds. I don't know how other writers do it. Maybe they go to the piano and start making songs. I don't. I speak with people, I breathe them, and I smell them, and I begin to understand them and to listen to them. . . . What voice do they have? They don't even have to sing for me. Their voice is here [points to his heart].

That's what an artist has to find, and that has been my path. What happens is, of course, a

process of discovery and intuition and of developing that art or the talent that you have inside.

But parallel to that you have to do it properly, because there's an industry. There are schedules to meet. You can't miss a song 12 times. You have to live the reality of the industry, and that's a hard reality for an artist—to work and do your music and then find a bunch of walls, which are the industry itself. The whole problem of taking your music to people and having those people like and understand it. You don't want them to say, "Why don't you sound like someone else?" You are doing the unknown. Imagine the artist who dares to innovate in this market.

But you've had great success doing just that.

I try to reinvent myself and to take risks every day. I still haven't done what I want to do. I still haven't made the song. I'm looking for the song. That's why I'm recording my album now.

You grew up in Cali, Colombia, my hometown. It's a very musical environment. But always far removed from this reality. Did you never want to do this?

All my life. I started writing songs when I was 8 years old. But when I turned 11, I was conscious of what I did.

I met a character in a bar in my neighborhood. His name is Eduardo Paz. And Eduardo—he was Argentine—came from making music and he was an author. One day, we started talking, and I realized this guy did what I dreamt of doing, but he really did it. And we became friends, and he became my teacher.

It was a very personal apprenticeship, because in those days, who taught you how to write songs? That was very weird. People always thought a composer had to know about music itself. But they've forgotten that the words are the song.

More important than the music?

In great songs, words have been the motor, the machine.

So, let's go back to Eduardo Paz. What did he do?

He taught me the magic and the enchantment to be found in words. He taught me that, before anything else, I had to make great songs and know what I was going to say and why I was going to say it.

I started to make songs with Eduardo. Exercises in notebooks. Exercises he gave me and I followed on my guitar. He would ask me to write a certain number of pages of an exercise.

For example?

For example, I started to work with the form of the songs. "Let's make a song with one-syllable words," he would say. "Write four verses. Or 12 songs with one-syllable words. Or 24 songs." That was my homework. My homework wasn't. "Write one song." That's how I learned how to write quickly. It was a very stringent exercise.

Of course, it came about because this guy was my teacher. But I set my own conditions. I was the one who went home and did it.

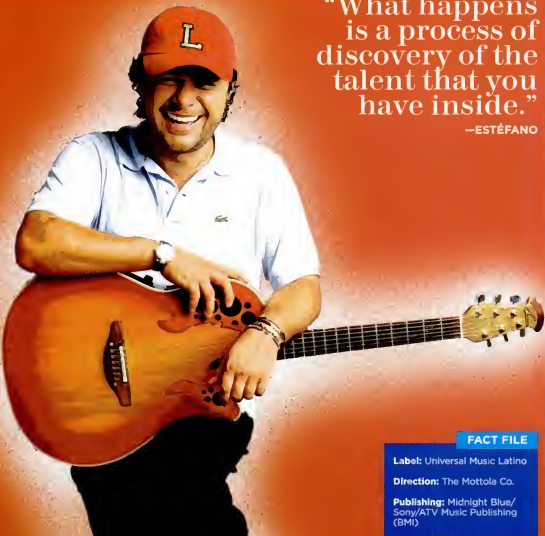
Do you read music?

The mechanics of it don't interest me. I'm interested in the learning process and I totally respect that world, but I want to continue being totally pure and raw. I began to read music, but it was a destructive system for me. It burdened my creativity.

continued on >>p30

"What happens is a process of discovery of the talent that you have inside."

—ESTÉFANO



FACT FILE

Label: Universal Music Latino

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Publishing: Midnight Blue/ Sony/ATV Music Publishing (BMI)

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ESTÉFANO

And congratulates him for the upcoming release of his long awaited solo debut album "Código Personal: A Media Vida" (09/20/2005)



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ESTÉFANO STEPS INTO SPOTLIGHT (cont.)

from >>28

Eduardo seems to have been fundamental to you.

At the time, he was fundamental, because he was a cable to the sky and to the ground. It was a little touching your dreams up there and touching your dreams below—being close to the root of the song. To find this guy who would have me write 10-syllable songs, that got me heavily into reading as well, which I always enjoyed, but I also took as an exercise. Reading is my thing. And with the reading and the exercises, I realized I could observe and I could write songs.

Did you want to write for others or be a singer/songwriter?

I wanted to sing my songs, but I didn't know the path to do it. When I found the path in which my songs could be heard sung by whomever, I thought it was wonderful. I was simply being happy.

Have you considered recording in English?

The [English-language] market is something that simply doesn't keep me awake at nights. I believe completely in the Spanish marketplace and its potential, and that's what I do.

I think projects are natural. The day I want to record in English, I'll do it. But I think there is so much wealth in the music we do and there's so much to exploit—everything to exploit.

I think Spanish-language music will be more powerful every time, in this country and around the world. The Chinese and the Japanese will consume music in Spanish. Absolutely. It's a

cultural process. It's only a matter of time.

What is your vision of this album?

It's like the beginning of my career. Well, I've had so many beginnings. It's like my first day, but prepared. This moment in which I'm singing is a moment that has existed my entire life. I've always sung. Perhaps more people will get to know me, and I'll be a more popular singer. But I've always sung.

You have been behind the scenes the past few years. All this exposure will be a change your lifestyle.

Of course. But I'll go where I have to go, and I'll speak when I have to speak, because it's part of doing music and I do it because I love to sing. But singing sings. They perform. That's what I would really like. To perform. But I'll do everything else I have to do.

What is the story behind "Un Hombre Que No Ha Sido El De Tus Sueños"?

It's a very simple story. As simple as, you may not be the man of someone's dreams, but you're the one they love. The man of your dreams evidently is the man you dream about. But sometimes another man is the person who makes you happy. Who loves you.

One of the secrets of your success is that your lyrics are eloquent, but very colloquial. There is nothing hokey or hackneyed about them.

There's a very powerful symbolism in the words... I'd say a completely understandable language, but it isn't vulgar. It's completely friendly, but it's not that common.

I like to use practical metaphors. I like romanticism, and I like to work with everything it has to offer, but make it topical. Cell phones exist, the office exists, the car exists, physical places and moments exist that are part of the song. Little birds flying exist and that's nice, but in music, you have to insert a dose of fantasy—that's the magic—and insert it into what you are.

A good example of this kind of writing is "Ahorita Quén," the song you wrote for Marc Anthony, in which he says he "looks at himself in the mirror and feels stupid."

Because very few people look at themselves. That's the power of music and songs. They not only tell a story but a condition of life. You take a line like that, and it clicks and really makes you stand in front of the mirror and feel stupid. [But] to feel stupid, you have to live. I believe that the intensity of music, the intensity of words lies in the intensity of life, in how much magic and how much reality is in your life.

The great part about music is the magic, even though reality and everything that gets in the way of the music can be bothersome. But if music is important to you—and in my case, it's something healing and spiritual—all those walls that surround the industry are part of growing to now enjoy my reality.

Despite everything else, what's important is the music. If there are no great songs, there is no music. If there are no great songs, there are no great artists. The biggest artist in the world can record 500 tracks that are made up of just beats, and they will simply be beats. There need to be songs. ---

As a songwriter, Estéfano has scored more than 35 hits on the Hot Latin Songs chart during the past decade. Here is a chronological list of the songs he wrote or co-wrote (denoted by an asterisk) that achieved top 10 status on that chart.

ESTÉFANO'S HIT LIST

CHART PEAK	CHART DEBUT	SONG	ARTIST	LABEL
3	July 8, 1995	Agua Dulce, Agua Salada*	Julio Iglesias	Sony Discos
10	Feb. 15, 1997	Volver A Nacer*	Chayanne	Sony Discos
1	Oct. 24, 1998	Ciega, Sordomuda*	Shakira	Sony Discos
1	Nov. 14, 1998	Dejarla Todo	Chayanne	Sony Discos
5	March 6, 1999	Tu	Noelia	Fonovisa
8	Aug. 14, 1999	Atado A Tu Amor	Chayanne	Sony Discos
8	July 15, 2000	Gozar La Vida*	Julio Iglesias	Sony Discos
1	Oct. 14, 2000	Yo Te Amo	Chayanne	Sony Discos
3	Feb. 3, 2001	Y Yo Sigo Aquí	Paulina Rubio	Universal Latino
5	Sept. 22, 2001	Usted Se Me Lleva La Vida*	Alexandre Pires	BMG Latin
5	Feb. 9, 2002	Necesidad	Alexandre Pires	BMG Latin
1	May 4, 2002	Tu Y Yo*	Thalia	EMI Latin
8	June 15, 2002	Es Por Amor*	Alexandre Pires	BMG Latin
3	July 27, 2002	Vuela Muy Alto	Jerry Rivera	BMG Latin
1	Aug. 24, 2002	No Me Enseñaste*	Thalia	EMI Latin
7	Feb. 8, 2003	Herida Mortal*	Jerry Rivera	EMI Latin
3	July 26, 2003	Quintemonos La Ropa*	Alexandre Pires	BMG Latin
1	Dec. 27, 2003	Y Todo Queda En Nada*	Ricky Martin	Sony Discos
9	May 15, 2004	Sentada Aquí En Mi Alma*	Chayanne	Sony Discos
1	June 12, 2004	Ahora Quén*	Marc Anthony	Sony Discos
9	Aug. 12, 2004	Vallo La Peña*	Marc Anthony	Sony Discos
2	July 16, 2005	Amar Sin Ser Amada*	Thalia	EMI Latin

ESTÉFANO RETURNS ON DISC

BY LEILA COBO

Estéfano has long been known as a song crafter, a writer who can turn a sliver of a phrase into eloquent song. Now, his solo debut, "Código Personal" (Personal Code), is set for release Sept. 20 and will be promoted and marketed with a focus on the power of its individual songs.

"We have an album full of great tracks, and our marketing will be focused on making a hit out of each single we release," says Walter Kolm, senior VP of marketing and A&R for Universal Music Latino.

Universal has had a long history with Estéfano, who has worked as a writer and as a producer for many of the label's top acts, including Paulina Rubio.

But as an artist, Estéfano was introduced to the company by his manager, Tommy Motola. The two met when he began working as writer/producer for Mexican star Thalía. Motola's wife.

"Many people knew about the album," says Estéfano, who had long spoken about his desire to record as a soloist. "But the person who put me in contact to actually speak about the album was Tommy Motola. We met with [Universal Music chairman] Jesús López. And then he listened. And listened again. I felt he was going to understand me and that he would understand what I wanted."

López says their encounter was striking and memorable.

"A little more than a year ago, when he first showed me the songs he was writing and the way he was producing and interpreting them, I automatically thought he was talking to another dimension what many in the world know as a 'Miami sound' or a 'Latin' sound," López says.

"Código Personal" is a collection of 10 songs that run the gamut of styles within pop. There are big ballads, such as the opening song "A Media Vida," and Euro-style dance tracks like "Pegados." Most of the songs are chock-full of musical details: touches of electronica, scratches and loops, alongside subtle percussion, acoustic piano and guitars.

"Music can be any way it wants," Estéfano says, referring to the album's eclecticism. "That's the advantage of music and of feeling at liberty with music."

Balancing uptempo dance with slow ballads makes sense, he says.

"It's simply music. I believe taking that path along all those places is part of the music. I think it's wonderful to make ballads in one way, and make pop or retro music with fusions of rock and jazz that we don't even have a name for. But you listen, and you hear a connecting line within all the songs."

Universal plans to release "Código Personal" across the Latin region, including Spain. The album will stream simultaneously in the United States, Puerto Rico and Colombia, and will be released in Spain and the remainder of Latin America a few weeks later.

Universal executives say the release is a worldwide priority. continued on >>32

A SOLO CAREER BEGINS

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Your friend and real estate attorney,
Clara del Risco

LATIN SUPERSTARS

SHINE WITH ESTÉFANO'S TOUCH

BY JOHN LANNERT

Who is Estéfano?
As a creative force, he is behind the scenes; his is not a household name. Yet within the Latin music business, he is hailed as a genius—a multifaceted songwriter/producer who has his finger on the pulse of the Spanish-speaking music fan. Estéfano at once encompasses such descriptions and defies them.

One thing is certain, however: Estéfano is an unmatched hitmaker. During the past decade, the amiable native of Colombia, has written or co-written 39 top 40 hits on the Hot Latin Songs chart. Of those 39, 22 have gone top 10, and seven of those have reached No. 1.

Many Estéfano-penned hits have become instant classics. They range from uptempo tunes like Shakira's "Ciega, Sordomuda," Thalía's "Tú y Yo" and Marc Anthony's "Ahor Quien" to ballads like Chayanne's "Yo Te Amo," Ricky Martin's "Y Todo Queda En Nada" and Thalía's "No Me Enseñaste."

Tomás Muñoz, the veteran Latin-music executive who signed Estéfano to a recording deal with Sony Discos in 1995, calls him "one of the most important two or three Latin composers of the past 50 years."

Muñoz, now retired, adds that Estéfano created a musical lineage "of pop and tropical influences that simultaneously evolved, with a language that was very contemporary... and was very far from the vulgarity that there was with so many kids from the pop and rock groups."

Estéfano's manager, Tommy Mottola, echoes Muñoz, adding that versatility has distinguished Estéfano's work.

"Estéfano's musical range is unlimited," says Mottola, who is also chairman of Casablanca Music and manager of Jennifer Lopez and Anthony. "For me, he's the most talented writer and producer out there, especially in the Latin market. He's one of the most creative and talented people I have worked with ever in my life."

Evidence of Estéfano's broad-based talent is

the variety of evergreens he has crafted and produced for an equally varied A-list of stars from Sony BMG U.S. Latin (Martin, Anthony, Julio Iglesias, Gloria Estefan, Chayanne, Shakira, Alexandre Pires) EMI Latin (Thalía) and Universal Music Latino (Paulina Rubio).

In 1998, as Estéfano's songwriting career was in full bloom, he established himself as a top-rank studio whiz with his first No. 1 smash, "Dejaría Todo," recorded by Puerto Rican heart-throb Chayanne.

Estéfano's torrential output as a writer and producer abated this year while he put the finishing touches on his debut solo disc, "Código Personal: A Media Vida," due Sept. 20 on Universal Music Latino.

John Echevarría signed Estéfano to a publishing deal at Sony Music International in 1997. Echevarría, now president of Universal Music Latino, says he initiated the publishing pact—and the later recording deal—because Estéfano is a gifted, down-to-earth **continued on >>p34**

"[His] range goes from ballads to rock to the most pop of pop music to the most alternative music I have encountered." —THALÍA



BACK ON DISC (cont.)

from >>p30

That Estéfano has never released a solo album outside of Colombia before is not an obstacle, López says. He notes that Estéfano, as part of the duo Estéfano & Donato in the '90s, has "sold millions of albums around the world. If to this we add the fact that many more millions of people have consumed his music as interpreted by other artists, we have to think this is a firm bet both at a domestic and international level," López says.

Initially, the strategy for Estéfano will be to intensively target radio, according to Kolm.

The album's first single, "Un Hombre Que No Ha Sido El Dueño Suerte," was released to radio the last week of July. The track is a poignant ballad with lyrics of the kind that Estéfano is famous for.

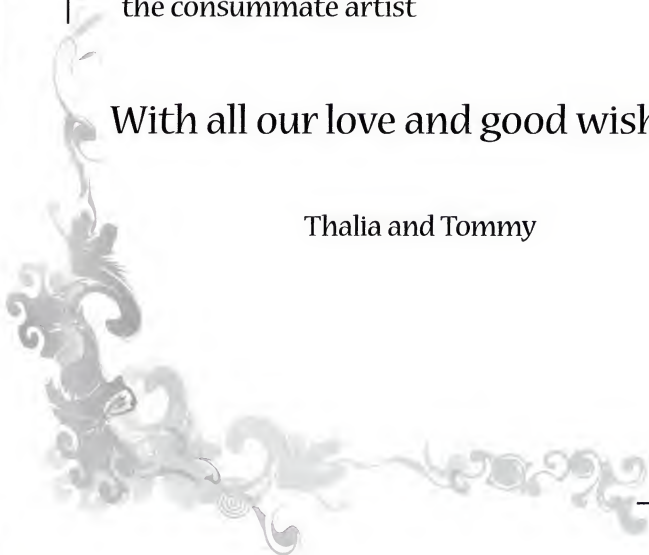
While U.S. Latin radio is notoriously close-minded when it comes to new acts, Estéfano's notoriety as a composer and as part of the Donato & Estéfano team will help open those doors, Kolm says.

"We are not releasing a new artist," Kolm says. "We are releasing a great artist." ***

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Thalia and Tommy



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Carmen J. Marques and Amada Cantera

SUPERSTARS SHINE (cont.)

from >>p32

artist who spent a lot of time honing his skills. "Estéfano has got the talent, and he has brilliant ideas," Echevarría says. "But he also is a very, very hard worker—almost a workaholic."

Estéfano's impressive track record speaks for itself. Echevarría says, pointing out that label-mate Rubio became one of Latin music's top-selling female artists with Estéfano's guidance.

"It's the quality of the music you recognize about Estéfano," Echevarría says. "He is always listening to what is going on, and he has his own evolution. He pushes the limits forward. And now he's dying to get onto a tour bus and start doing promotional tours and shows for his own CD. He has got this inner necessity of getting in touch with the public."

Estéfano—whose given name is Fabio Alonso Salgado—arrived in the United States in 1989 as an aspiring songwriter. In Colombia, he had cut a disc for local indie Codiscos and written jingles and themes for *telenovelas*, or soap operas.

After prospecting for opportunities in New York and Los Angeles, Estéfano inked a publishing deal in 1992 with Miami-based Foreign Imported Productions, which is owned by prominent impresario Emilio Estefan Jr.

Estéfano hit the ground running, co-authoring Jon Secada's No. 1 hits "Cree En Nuestro Amor" and "Sentir." But Estéfano put his name on the

"But what is most essential, above all, is that Estéfano has known how to interpret my mind, my soul and put it to songs, and I consider that has been the key to the success of his work on my records."

From an A&R perspective, Carrasco says, Estéfano "is all about the music and the artistry. He is not a front-cover type of person. If you want to see him, you've got to go to the studio."

And the studio was where Estéfano camped out after scoring his big hit with Chayanne. In 2000, he produced "Gozar La Vida," which he wrote with Iglesias. The song wound up being the singer's first top 10 hit in four years.

While Estéfano had not set out to build a reputation for reigniting careers, he helped propel another comeback in 2000 for Rubio, who had not appeared on the *Billboard* charts for seven years.

Then in 2001, Estéfano helped jump-start the career of Thalía, another famed Mexican songbird, who had only notched one top 10 title in the previous five years.

Last year's chart-toppers included the Estéfano-penned and -produced "Y Todo Queda En Nada" for Martin and "Ahorita Quieren" for Anthony. "Ahorita Quieren" was the title track of Anthony's No. 1 CD, co-produced and co-written by Estéfano.

But Estéfano has also written high-charting songs for an array of artists he did not produce, including Puerto Rican salsa Jerry Rivera (Sony BMG Latin), Puerto Rican pop starlet Noelia (Fonovisa) and Mexican actress/singer Patricia Montalera (Sony BMG Latin).

Sony/ATV Publishing VP Eddie Fernández

"ESTÉFANO REPRESENTS

ONE OF THE GREAT COMPOSERS

OF RECENT TIMES"

—CHAYANNE

Latin musical map in 1993 by penning Gloria Estéfano's international smash "Mi Tierra" and its chart-topping follow-up "Mi Buen Amor."

Two years later, Muñoz teamed Estéfano with Cuban singer/songwriter Donato Poveda, and the pair signed a recording deal with Sony Discos under the moniker Donato & Estéfano. The duo cut two discs and scored a couple of hits before parting ways in 1996.

As a member of Donato & Estéfano, Estéfano gained valuable experience, and it showed on the Hot Latin Songs chart. Estéfano co-wrote and co-produced "Estoy Enamorado" and wrote and produced "Sin Ti," both top 30 hits for the duo.

Around the time of the duo's breakup, Angel Carrasco, senior VP of A&R for Latin America at Sony BMG U.S. Latin, linked Estéfano with Chayanne, who had not recorded for a few years. The result was "Volver a Nacer," a top 10 hit produced and co-authored by Estéfano.

Estéfano put an exclamation point on Chayanne's resurgence in 1998 with the smash album "Atado a Tu Amor." Chuck-flick of radio-friendly songs, "Atado a Tu Amor" went top five and generated four top 20 tracks, including "Dejaría Todo," written and produced by Estéfano. "Dejaría Todo" was Chayanne's first No. 1 single in more than six years.

Chayanne has not looked back since, recording the Estéfano-penned and -produced chart-topper "Yo Te Amo" in 2000 and the No. 9 "Sentada Aquí En Mi Alma," a ballad co-written and produced by Estéfano, in 2004.

"For me," Chayanne says, "Estéfano represents one of the great composers of recent times who has been an important part of my productions since 1996, and who has given me many No. 1s through the years."

says Estéfano's appeal as a songwriter and producer lies in his listener-friendly lyrics and unassuming ability to relate to artists.

"Estéfano's lyrics are accessible but not too commercial," Fernández says.

"He adapts himself to an artist's style without imposing himself into the song, and he writes for each artist. He wrote a song for [Jennifer Lopez], and she was crying because it was the story of her life right now, so she was crying it, so she had to take a break before coming back to the studio."

Estéfano has written 12 chart hits with Julio Reyes, including the No. 1 titles "Tú y Yo," "No Me Ensenaste," "Y Todo Queda En Nada" and "Ahorita Quieren."

The classically trained Reyes, a former teacher at the University of Miami, notes that when he and Estéfano are writing, Reyes plays the music on piano while Estéfano improvises lyrics and music. Reyes marvels at how well they communicate.

"There is a connection between us and a level of understanding that is incredible," he says. "It's like a talent, a special level of concentration, where you arrive to the only place where a particular song will take you. So when we record, it's like magic."

Mottola believes radio and press support will kick-start Estéfano's solo debut but adds that the artist's experience and savvy will complement that support.

"Estéfano is a creative genius, but he is a realist," Mottola says. "He understands the business, and that's going to make it easier for him to navigate all of these waters he's going to go into. He has all of the talent and more than most of the others, and yet he is so grounded and focused, and that will set him apart from everybody."

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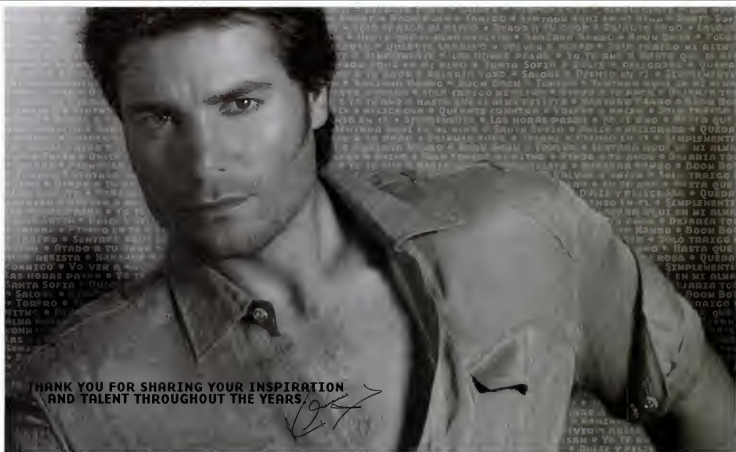
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el premio de la gente

BY LEILA COBO

FANS' CHOICES FUEL AWARDS SHOW'S SUCCESS

When Latin music veteran Luis Medina began toying with the notion of a fan-driven Latin music awards show, it was an idea whose time had come.

The year was 1997, and only two music award shows focused on the Latin market. One was the Billboard Latin Music Awards, the other was Univision's Premios lo Nuestro.

Medina and his Premios co-founder, entertainment attorney Peter Lopez, began exploring a Latin music counterpart to the pop-driven American Music Awards. The honors would be based on the choices of the fans, rather than the industry, with awards determined by the fans alone.

In 1999, the El Premio de la Gente Latin Music Fan Awards debuted. Seven years later, what is remarkable is not so much the genesis of the show but its ability to survive and thrive in the face of increasing competition.

El Premio de La Gente has carved out a niche all its own. It remains the nation's only Latin music awards show where all winners are determined in a direct vote by fans, and as such, it has a unique appeal.

On Aug. 3, fans began voting for this year's El Premio honorees online via votaelpremio.com, choosing among nominees determined by Nielsen SoundScan sales information for the period from Nov. 1, 2004, through April 30, 2005. The awards show is set for Oct. 13 at the Inglewood Forum near Los Angeles. The show once again will be broadcast by Telemundo on Oct. 29.

"The secret to this show's success is the fact that, since the audience itself votes for the winners, they tune in to see if the artists they themselves voted for

PAULINA RUBIO, left, and CHAYANNE were top 2004 winners.

are successful or not," says Ramón Escobar, senior executive VP of entertainment for the Telemundo network. "Beyond that, audiences tune in to support their stars, whether they win or not."

One of the primary reasons for El Premio's continued success is the show's partnership from the beginning with Telemundo and the support of major corporate sponsors. "They have a lot of human warmth because of that interactive element that makes the audience the most important part of the show," Escobar adds. "Without audience participation, there would be no show."

Yet at the start, the show almost did not go on. Just one week before the first edition of El Premio in 1999, Medina says, a network executive initially pulled the plug on the TV broadcast.

"We insisted and we convinced them to do it 24 hours before the award date," Medina says. "It's an anecdote that, in some way, has marked our perseverance."

El Premio de la Gente is produced by Uno Productions—the marketing, management and production company owned by Medina, who also executive-produces the show. El Premio has persevered through a string of sponsors.

Its first title partner was retail chain continued on >>>38



AWARDS SHOW SUCCESS (cont.)

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Ritmo Latino, with whom El Premio was associated for four years, bearing the name El Premio de la Gente—Ritmo Latino Music Awards. Although the launch of the Latin Grammy Awards also was announced in 1999, that show did not go on the air until a year later. El Premio, instead, planned an award one month after the event's announcement.

Aside from the Ritmo Latino connection, Medina secured a sponsorship deal with the Vons supermarket chain that allowed fans—mostly on the West Coast—to vote in 330 supermarkets. Internet voting at that point was not yet feasible.

The first El Premio de la Gente—Ritmo Latino Awards debuted Oct. 20 at the Universal Amphitheater in Los Angeles with Telemediano actress Laura Fabián as host.

As El Premio developed—attracting talent that ranged from Juan Gabriel and A.B. Quintanilla & the Kumbia Kings to Paulina Rubio and Los Tigres del Norte—so did the event's scope, with voting outlets expanding beyond its West Coast center.

The success El Premio had achieved in drawing its audience became abundantly clear in 2002, when the show took place in Los Angeles, one day after the inaugural MTV Video Music Awards Latin America debuted in Miami.

Implicit in Medina's programming decision was the conviction that the two awards were decidedly not oriented toward the same audience.

The MTV awards "are geared toward a younger audience, more into hip-hop and rock," Medina says. El Premio's audience, he says, ranges from 16 to 49 years old.

Although the El Premio de la Gente Awards are produced on the West Coast, they also garner high ratings in New York, Miami and Chicago, all cities from where fans announce winners.

Indeed, El Premio tries to offer a little bit of everything for everyone, encompassing all genres and adapting categories to the times.

When urban regional music became popular, for example, the show incorporated it into the *norteño* and *corrido* categories, given that the audience for all three styles of music was similar.

In 2002, El Premio and Ritmo Latino parted ways. Medina sought new sponsors, and for the 2003 edition, he announced a partnership with General Motors, which came in as a new title sponsor.

That association, which continues for the third straight year, came at the right place at the right time, says Sonia Maria Green, director of diversity, marketing and sales for General Motors.

"We know how TV works, and we know how the community works," Green says. El Premio involves people in making the selection, and I like that connection. And it tied in beautifully with everything we wanted to do, which was humanizing GM, trying to get closer to the community."

In its first year of sponsorship, GM launched its association with a bang, with singer Jennifer Peña performing on a red SSR vehicle and Gary Cowder, then GM's president of North America, presenting Pedro Knight an award onstage.

Although the GM partnership involves many levels, Green says the key to its success is Medina's flexibility and GM's ability to get the brand attention in many different ways.

In 2004, GM sold its sponsorship to its best-known brand, Chevrolet, and El Premio became Chevrolet Presents El Premio de la Gente Latin Music Fan Awards.

"Chevy has the highest awareness statistics as it pertains to Hispanics, so it makes sense that Chevy would own it," Green says.

As part of Chevrolet's sponsorship, the brand's name comes attached to the new generation of the year award, the only category where there are seven finalists instead of five.

In the past two years, increasing awareness of El Premio has come hand in hand with GM's involvement and

with the increasing clout of the Internet.

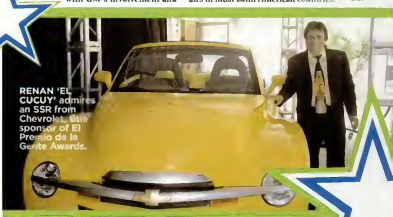
Since 2001, when Medina launched El Premio's Web site, for example, he also began making deals for banners on artists' fan sites to increase traffic and voting on the El Premio site.

This year marks El Premio's debut at the Inglewood Forum. The show was staged at the Kodak Theater in 2004 and the Shrine Auditorium in 2002.

The 2005 El Premio de la Gente Awards will be co-produced by Uno and San Mar Estudios, with Rene Sánchez acting as producer.

Sales, marketing and sponsorships are handled by the Greenhouse Marketing Group in Los Angeles.

Through an agreement with Tepey, an international TV distribution company, El Premio airs in most Latin American countries.



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LUIS MEDINA: GIVING THE PEOPLE WHAT THEY WANT

BY LEILA COBO

Luis Medina has spent almost three decades working in the entertainment industry.

Beginning with his days as a radio producer in Venezuela, Medina has made his mark in the Latin music business as a manager, TV producer, special events producer and marketer.

Through Uno Productions, the marketing, promotions and production company he founded in 1986, Medina has produced numerous TV specials and directed Latin marketing campaigns for the likes of Thalía, Enrique Iglesias and Paul Simon.

But, undoubtedly, Medina's most significant project is the creation of the Latin music awards El Premio de la Gente in 1999.

With online voting among fans due to begin Aug. 3 for the awards' seventh year, Medina spoke about his history with El Premio de la Gente.

There are several Latin music awards, including the Latin Grammy Awards, the MTV Awards, Premios Lo Nuestro and of course, the Billboard Latin Music Awards. Why another one?

I was a consultant for the Latin Grammys, and when we analyzed the market in 1997, there were only two awards: *Billboard*—which [then] didn't air on TV—and *Lo Nuestro*.

What we realized was, there were two awards that really belonged to the industry, but no awards where the people themselves participated in the voting process.

And the reason we created El Premio de la Gente was because we wanted to offer music's most important target—the people—an opportunity to vote. The awards were born out of a need that existed in the market to give people the opportunity to vote.

The show is in its seventh year and has seen steady growth in sponsorships, viewership and recognition. What was your vision when you launched the awards?

I envisioned exactly what's happening. I had a lot of faith in the idea. The person who first mentioned an award where people could vote was [former *Billboard* salesman] Marv Fisher. It was a great idea, but if ideas aren't implemented, they come and go.

I started to analyze the market, and I fell more and more in love with the project. And it was difficult to bring all the elements to the table,



especially because it was a project we started from scratch. It would appear that doing an award show is easy, but it isn't when you have to make everything up, from the award itself to the voting process to the marketing.

What is the role of brands in the awards?

From the onset, El Premio was born with the support of corporations that regularly want to reach the Latin market with different promotions, like this one.

Awareness of the Latin audience among marketers has escalated in the past few years. Do you see that reflected in support for the show?

We've worked very hard to get to seven straight years. When we had the Twin Towers disaster, I obviously remember that was the day of the Latin Grammys, and I think it was correct of them not to hold them that evening, but I think it was an error to suspend them altogether.

El Premio de la Gente was scheduled to take place a month later. And we discussed using the awards to send a message. **continued on >**

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el premio de la gente

MEDINA Q&A (cont.)

from >>p40

of tranquility to the country. We had a song titled "Enciende la Luz" (Turn On the Light) by Marcos Witt, and we had seven artists singing it. It was the highest-rated number on the show, and the country understood the message.

It's a long answer, but sponsors responded very well to what we did. They have continued to support us, and even more so after 2001.

Your nominees are determined by Nielsen SoundScan figures as opposed to other selection processes. Why?

It was very important to us that the company that keeps tabs on album sales was the same company that [helped us determine] our 14 categories. That has allowed people to see a difference between what's honored at an award [show] where the consumer votes versus an award like the Latin Grammys. Of course, it's different, because the Latin Grammys encompass the Latin American and Spanish universes

to create their nominations. Billboard, for me, is the musical truth in the United States in regards to the industry. The MTV awards go to a completely different audience.

In our case, it's the concept. Our awards are established as the awards and the vision of the people.

As awards based on the choices of fans, they must involve a lot of uncertainties. Do any uncomfortable moments come to mind?

Really, not on our end. I would say [it is] uncomfortable for those who haven't won. We've had acts nominated in five or six categories that haven't won anything. On the one hand, you feel bad for the artist, but on the other, you feel good because the public decided.

Have there been any big surprises?

We've had several occasions in which an unexpected artist has taken several awards. One

“Our awards are
established as
the vision
of the people.”

—LUIS MEDINA

[and include recordings not released in the United States].

What's the biggest difference that you see between the two awards, then?

That many artists can get into the running in other countries. We think the Latin Grammys can identify talents that may not be as well-known here, but can catapult into this market.

In our case, we work in the reverse. We work with artists in the United States who are selling in big categories or with up-and-coming artists.

Through our new-artist category, we give an opportunity to emerging artists who still haven't enjoyed huge success. [Many successful new Latin artists still have relatively low SoundScan numbers.] El Premio serves as a platform to launch these artists, and it helps in Latin America, because there the awards air in 12 countries.

As you pointed out, there are many more Latin music awards now than when you started. Is it harder for you with all this competition?

I find what's happening very interesting. On one side, I don't see competition for us with the awards that are done outside the United States. And inside the United States, each of the important awards has its niche. I already told you how I see the Latin Grammys. Lo Nuestro is another concept. They have used radio

year, we had Vicente Fernández and Alejandro Fernández nominated in the *ranchera* category. And the winner was Pepe Aguilar, who was relatively new. Another year, Manu Chao won in a category against big, established rock acts.

Last year, you had Gloria Trevi perform. She was fresh out of prison following her equitable in Mexico on charges relating to an alleged child-kidnapping ring. This was her first performance after her release. How did that come about?

We got thousands and thousands of e-mails asking us to recognize her after she was released. We had so many e-mails, we decided to create a special award for her.

In all this time, what has been your biggest source of pride?

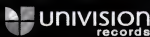
Fulfilling our very first Premio de la Gente. Because we had so many obstacles, and so many things happened that put in danger that first edition of the awards. The most amazing things happened, up to the day of the awards. And when everything was over, that night at the [Gibson Amphitheatre], I felt one of the biggest joys of my life, which was having a child that day: the awards. We worked for three years to get there.



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PAISLEY'S 'TIME' HAS COME

NASHVILLE—When it comes to country music concerts, cowboy hats are usually the headgear of choice. However, lately when Brad Paisley looks out from the stage, he sees a lot of lampshades—thanks to his hit single “Alcohol.”

Fans have enthusiastically embraced the song, particularly the line “I’ll bet you a drink or two that I can make you put that lampshade on your head.”

Paisley admits he was “kind of nervous in the same way I was nervous when we [released] ‘The Fishin’ Song’ and ‘Whiskey Lullaby.’ [It was] taking a little bit of a risk and if anything, those usually pay off.”

Indeed they have. The song, which is No. 5 this issue on the *Billboard* Hot Country Songs chart, previews Paisley’s 16-song collection “Time Well Wasted,” which drops Aug. 16. The tune is the artist’s 15th single, following such chart-toppers as “He Didn’t Have to Be,” “We Danced,” “I’m Gonna Miss Her (The Fishin’ Song)” and “Mud on the Tires.” Each of Paisley’s three previous albums has been certified platinum by the Recording Industry Assn. of America, with his last release, “Mud on the Tires,” achieving double-platinum status. He has also collected five Country Music Assn. awards.

Through hard work, great songs and an abundance of creative chutzpah, Paisley is on the verge of becoming country music’s next male superstar. RCA Label Group chairman Joe Galante says “Time Well Wasted” takes “leaps forward” for Paisley. “This record is fun, intimate, sexy; it’s adult. It covers so many spectrums.”

Galante sees such versatility as one of Paisley’s strengths. “‘Whiskey Lullaby’ happened and ‘Mud on the Tires’ happened, and they were two opposite records and yet they both defined Brad Paisley,” he says, adding that some artists have “hit singles and you see their show and you are disappointed. They don’t connect the dots for you. When you walk away from seeing a Brad Paisley show, you honestly do connect the dots.

“His audience in the last 10 years has dropped 10 years in age,” Galante adds. “They are selling merchandise out there. He’s selling tickets. It’s only a matter of time before he gets nominated for entertainer of the year.”

Paisley will tour this fall with Sara Evans and Sugarland on a CMT-sponsored outing underwritten by laundry detergent Gain and motel chain Comfort Inn. Early this year Paisley and Evans partnered

continued on >>p46

FACT FILE

Label: Arista
Management: The Fitzgerald-Hartley Co.
Booking: William Morris Agency
Publishing: EMI April Music/Sea Gayle Music (ASCAP)
Last album/best-selling album: “Mud on the Tires” (2003), 2 million

BRAD PAISLEY

AUGUST 20, 2005

LATEST BUZZ

>>>URBAN TAPS SHANKS

Producer/songwriter John Shanks will produce Keith Urban’s next album for Capitol Nashville. Production is slated to begin in early 2006. The pair co-wrote Urban’s hit “Someone Like You.”

—Melinda Newman

>>>REEVE OLIVER SIGNED

Capitol Records has signed San Diego-based rock group Reeve Oliver, according to the act’s former label, the Millitia Group. The Garden Grove, Calif.-based indie issued Reeve Oliver’s self-titled debut last year. It has sold 5,000 copies in the United States, according to Nielsen SoundScan. Capitol will assume control of the project; No decision has been made whether to rerelease the release under that label’s banner. Reeve Oliver is managed by Dan Field of the Firm.

—Todd Masters

>>>CIARA LEADS NOMS

Ciara leads the Soul Train Lady of Soul nominations with five nods. Tied at four noms are Destiny’s Child, Amerie and Fantasia. The ceremony will be taped Sept. 7 at the Pasadena (Calif.) Civic Auditorium for national syndication. Aretha Franklin will receive the Lena Horne Award for outstanding career achievement, and Amerie will be presented with the Aretha Franklin Award for entertainer of the year by the Queen of Soul herself. The show’s co-hosts are Brian McKnight, Toni Braxton and Ciara.

—Gail Mitchell

>>>ARTISTS IN FASHION

David Bowie, Tim McGraw, Joss Stone, Rob Thomas and the Arcade Fire will appear at Fashion Rocks, a Sept. 8 concert at New York’s Radio City Music Hall in conjunction with New York Fall Fashion Week. The concert, presented by Condé Nast, airs the next night on CBS.

—Melinda Newman

PAISLEY (cont.)

from >>>45

for a sold-out tour.

"I was more mindful this time on what songs would go over live," Paisley says, referring to "Time Well Wasted." "Within the last two years, I've really seen a difference in touring. That part is really starting to click, and I started to realize that an album is not the only thing that I'm here to do.

"I used to feel like my career was based around an album, and it still is—every time you put out an album, that's the big thing you're driving around the country to promote. But when you've had three successful albums and 13 or 14 hit songs, at this point now it's more about continuing" to build a career.

Paisley wrote or co-wrote 10 of the songs on "Time Well Wasted," which was produced by Frank Rogers and executive-produced by Chris DuBois. The album includes appearances by several special guests, including Paisley pals Little Jimmy Dickens, Bill Anderson, George Jones and William Shatner. Dolly Parton duets on "When I Got Where I'm Going," a beautiful ballad that is preceded by a retro-sounding rendition of gospel classic "The Uncloudy Day."

Paisley also duets with labelmate Alan Jackson on the Guy Clark/Darrell Scott tune "Out in the Parkin' Lot." "I can really picture two guys sitting on the tailgate of a truck, doing exactly what the song says," Paisley says. "And when you talk about singing with somebody, it might as well be one of your heroes."

The album also includes the pretty ballad "She's Everything," written by Paisley and Will Nance. "It's very meaningful to me," Paisley says of the song penned for his wife, actress Kimberly Williams Paisley. "I've never done a serious love song. In [previous hit] 'Little Moments,' she was always behind the cake or something."

Paisley's creativity on "Time Well Wasted" extends beyond the music to the cover art, which he designed with Katherine Stratton. Inspired by a Salvador Dali painting he saw while on vacation in Italy,

Paisley came up with the concept and even drew the clock on the cover that hangs from his chair back. "I wanted it to stand out a little different because this is a different album to me than anything I've ever done," the West Virginia native says. "It's the job of an album cover to reflect what's inside. I feel it does."

BIG CAMPAIGNS

According to Cindy Mabe, Artists Records director of artist development/marketing, Paisley's new album will get prime exposure from the CMT tour and subsequent promotion from the cable channel. "It's a pretty big TV campaign, and it'll be all over the place," Mabe says, adding that the label will also support the release with additional TV, radio and print advertising.

Key retailers will have special packages to entice consumers. For the initial shipment, Target consumers will get a bonus CD with four additional songs, including "Ode De Toilet," a humorous tune Paisley fans are familiar with from his live appearances. Best Buy will have a 30-day exclusivity on a live concert DVD before it goes on sale at other retailers, while Wal-Mart patrons will get a bonus DVD compilation of Paisley videos with the purchase of "Time Well Spent."

Paisley also has an endorsement deal with Swiss watch company Tissot, which Mabe says will be "doing a major mail-campaign push for us at 2,000 retail locations across the country and in Canada. They are giving away samplers [at retail] and giving away watches we can give to radio."

Paisley is the first country artist to be featured on the cover of *Guitar One* magazine, and he is also blazing a trail at the Hard Rock Cafe. The chain does not generally promote country releases but will include stand-ups touting Paisley's new album in all locations. "They did it because they love the song 'Alcohol,'" Mabe says. "They normally use rock acts, but they thought Brad was a great guitar player and they wanted to associate with him." ...

LATIN BY LEILA CORO

MONTANER'S FRESH START

Balladeer's New Release Marks First Album Under EMI/Televisa Partnership

In the offices of EMI Televisa, Ricardo Montaner is seeing a finished version of his new album, "Todo y Nada," for the first time.

There he is, on the CD cover, striking different poses, reflecting a range of emotions. But in all photos, despite various clothes and expressions, he remains seated in the same chair. Like the photos, Montaner's style has been varied but consistent in its quality.

Montaner has had 33 singles on the *Billboard* charts since 1988, including the new album's first single, "Cuando Mi Lado Estás." It is No. 26 on this issue's Hot Latin Songs chart.

A slight man with a big voice, Montaner is a classic balladeer whose contemporary material and arrangements have allowed him to remain a star through the years. That spirit pervades "Todo y Nada." Due Aug. 16 on EMI Televisa, it is an eclectic album that includes *vallenatos* and utempe, brass-laced dance

tracks alongside big ballads with sweeping strings.

The album is a landmark for Montaner for a number of reasons. It marks his return to EMI, his label home in the mid-'90s, following the conclusion of his contract with Warner Music Latina. That pact lasted eight years through five albums. "Todo y Nada" is the first release under EMI and Televisa's new partnership (*Billboard*, July 30).

The album is his first under a brand-new management team. And it coincides with a major tour—his first specifically timed with the release of an album—as well as a series of sponsorships in different countries designed to bolster and define his image.

"The notion was to reposition him as big as branding, image, music and business," says manager Fernando Castellar, who began working with Montaner in 2004 after booking several of his tours.

Castellar is also working with Koneksi Entertainment, a consultancy founded by Ignacio Meyer, to seek projects that could complement the record's release. They include a three-year branding campaign with Venezuela's Banco Occidental de Descuentos and a pending tie-in with luxury-watch maker Victoria for Mexico.

Most ambitiously, in the United States, plans are under way for a contest in which Montaner will give away the down payment for a brand-new apartment at Cima, a building he co-owns in Miami (and so-named after his 1990 breakthrough single, "La Cima Del Cielo").

Montaner will play 14 dates in the States, following a 10-day stint at Puerto Rico's Bellas Artes theater that kicked off Aug. 11. "Having the album and the tour a month later is a huge bonus," says Richard Bull, EMI Televisa VP of marketing.

Montaner's campaign, Bull says, will focus on his accessibility despite his status as a major star. Not coincidentally, he adds, the title of the first single, which translates to "When You're at My Side," will allow for such promotions as a contest to have breakfast with the artist.

Beyond the United States, Montaner will spend two weeks promoting the title in Mexico and will follow his North American tour with 15 concert dates in Latin America.

Later, he plans to aggressively promote in Spain, where his album will be released in January. A full-fledged concert tour is planned for next year.

"We've never firmly set foot in Spain," Montaner says. "Today, I have an influential team with very committed people to do so."

Montaner, who hails from Venezuela, catapulted to fame in the late 1980s when he became one of the first artists to sign with Venezuelan indie Rodven Records. From the onset, he was positioned as an international star, with his worked on radio from the United States to Argentina.

Equally comfortable with classic ballads and folkier material, he also writes or co-writes many of his songs, which gave him added credibility from the start.

In the United States, 12 of his singles have reached the top five of the Hot Latin Songs chart, including four No. 1s.

But only one album, 1994's "Exitos y Algo Más," has reached the top 10 of the Top Latin Albums chart.

That could now change.

"Truly, I start again every day," Montaner says. "As artists, we have to start and restart if we want to remain alive in people's hearts."

"Many people measure success by the charts," he continues. "But the reality is what you live on the streets—when you perform and people have paid to go see you. That's my chart." ...



RICARDO MONTANER

FACT FILE

Label: EMI Televisa
Management: Fernando Castellar, La Cassa Que Canta
Booking: Artist Booking International
Publishing: Hecho a Mano Music Publishing/EMI-Agri Music Publishing (SGAE)
Last album: "Prohibido Olvidar" (2003), 21,000
Top-selling album: "Exitos y Algo Más" (1997), 113,000

Music

The Beat



MELINDA NEWMAN mnewman@billboard.com

Simpson's Path To A New 'Me'

Ashlee Simpson is ready to return to the scene of the crime. She is in talks with "Saturday Night Live" to host and perform on the show around the Oct. 11 release of her sophomore Geffen album, "I Am Me."

"It's not confirmed yet, but I want to do it," she tells *Billboard* in her first interview about the new album. "I've battled those demons. I'm ready to go back out and do it again."

Last anyone has forgotten, Simpson, on the back of her Geffen debut "Autobiography"—which bowed at No. 1 on *The Billboard* 200 last year and has sold 2.9 million copies, according to Nielsen SoundScan—appeared on the show last October. As she prepared to sing her second song, a pre-recorded vocal track of her first performance erroneously began playing, revealing that she had been lip-synching. Simpson, who said she had to use pre-recorded vocals because her acid reflux had left her unable to sing, was relieved for passing off her performance as live.

Not surprisingly, that event and the aftermath found their way into the new album, which, like "Autobiography," she wrote with Kara Dio-guardi and John Shanks, who also produced.

The tune "Beautifully Broken" most clearly references those events. "I've obviously fallen on my face before in front of a bunch of people, but I've learned it's a beautiful thing and it's OK for people to be broken," she says. "That song is about the moment where it's like, 'God, I don't even know if I'm going to be able to get out of my bed tomorrow.' But you have to get yourself to get up and continue."

Musically, the album is more aggressive than "Autobiography" and also shows the '80s influence of such female rockers as Joan Jett and Terri Nunn, which is surprising, since Simpson is only 20. "I just love '80s music," she

says. "It's just so light and fun, and that was a lot of what I wanted to do on this record."

Simpson knows that after her "SNL" snafu, some folks won't be willing to give her a second chance, but she left the ghosts of her naysayers outside the recording studio.

"The first two days, I was like, 'What am I gonna [do]?' ... and then I was like, 'Who cares? I'm going to make a record that's true to myself and if people get that I can sing off of it, great, but if it's just a record that my fans love, then that's great for me too.' I'm not afraid of criticism anymore, must I say?"

COINCIDENCE? It's not every day that we find out about a Mister Rogers tribute album and a project saluting the Melvins. Much to our dismay, there is no overlap on participating artists.

"We Reach: The Music of the Melvins," comes out Aug.

23 on Fractured Transmitter Recording Co. Among those paying tribute to the influential post-punk band are the

Dillinger Escape Plan, Disen-gage and Blessing the Hogs. "Songs From the Neighborhood: The Music of Mister Rogers," released by Memory Lane Syndication, features Amy Grant, CeCe Winans, Jon Secada, Donna Summer and others performing songs penned by Rogers. A collector's edition will be available through QVC starting in September, while a DualDisc goes to traditional retail in November.

MOVING ON: Mary Jo Mennella, former senior VP/GM of music publishing for Fox Music, has started her own music asset management firm, which will focus on independent music publishing and multimedia licensing. She can be reached at mennella@earthlink.net.



ASHLEE SIMPSON is in talks to host and perform on an upcoming episode of "Saturday Night Live."



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Rice Targets Mainstream With 'Amusing'

NASHVILLE—After becoming one of Christian music's most successful artists, Chris Rice expands his horizons on "Amusing," his first release on Eb+Flo/INO Records and his first project to target the mainstream pop market.

Rice signed with Michael W. Smith's Rocketown Records in 1996 and quickly became the label's flagship artist, netting the Gospel Music Association's male vocalist of the year honor in 1999 and putting Rocketown on the map.

Rice amicably left the label last year to become a partner in Eb+Flo with his producer Monroe Jones and musician Ken Lewis. Rice's Eb+Flo release is being released to the Christian market through INO, which has a deal with Epic to take product to the mainstream market. "Amusing" will also be issued as a DualDisc that will include exclusive video footage.

Rice's goal is not to leave his Christian base but to branch out creatively. "Everything that I do is connected with my faith, but it doesn't mean that in everything I do I'm going to be quoting Bible verses and trying to make a spiritual point," says Rice, who has been visiting AC stations promoting first single "When Did You Fall."

"Love Like Crazy" is the first single going to Christian radio, and Rice is pleased with the support he is getting from Christian gatekeepers as he seeks a wider audience. He admits to being concerned about "a little backlash, but honestly I haven't had any of that."

Rice feels that the way he has been marketed throughout his career "has kind of funneled me work to a certain type of fan, and I know that there are plenty of people out there who would really enjoy how I entertain, but they have no idea that I am in town to do a show because they don't listen to Christian radio... Now let's move on to the next thing, find the next venture."

As he embarks on this new course, Rice is armed with an arsenal of great songs. Known for the intensely visual lyrics that have populated such previous hits as "Deep Enough to Dream," "Welcome to Our World" and "Smellin' Coffee," he again turns in a musically inventive and lyrically deep album. Not being confined by exclusively Christian themes and content, Rice branches out to explore such topics as the passage of time ("Tick Tock"), optimism ("Lemonade") and relationships ("When Did You Fall"). Guitar legend Duane Eddy lends his prowess to a couple of key tracks.

"Amusing" still has plenty for Christian radio and retail to support. "I found the album to be very consistent with what we've come to expect of Chris," says Mark Bury, music buyer for the LifeWay Christian Stores chain. "It's very listenable, and the songs are great."

On Oct. 11, the label will also issue a live DVD, "Inside Out," recorded at Rice's Nashville home before an audience consisting mainly of "college kids and families from the neighborhood."

INO Records president Jeff Moseley says the label will market Rice to his existing Christian base as well as to the mainstream AC audience. "Fans that I've encountered very much want to share Chris and let other people in on the discovery that they made," Moseley says. "Fortunately, we have a great partnership with Epic, and they are working with us on this."

Plans call for Rice to perform satellite radio concerts surrounding street date. There will also be timed-out downloads to give fans a taste of the new music. "We think if we can get this music in the hands of people that they are going to vote yes, so you'll see a lot of download opportunities," Moseley says.

Rice will also gain exposure touring this fall with Jars of Clay and Sara Groves.



CHRIS RICE

FACT FILE

Label: Eb+Flo/INO Records

Management: David Radko, Hardy Entertainment

Booking: Creative Artists Agency

Publishing: Clumsy Fly Music (ASCAP)

Top-selling album: "Past the Edges" (Rocketown, 1998) 287,000

Last studio album: "Run the Earth, Watch the Sky" (Rocketown, 2003) 163,000

Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Lowry Takes Fans On A Trip

Christian Comedian/Singer Steers New Company That Serves Music Lovers 50 And Beyond

Believing that teens and young adults are not the only music consumers interested in great entertainment, Christian comedian/singer/songwriter Mark Lowry has developed a unique way to serve the adult audience. He is launching Senior Trip, a new company that offers retreats to the 50-and-older set.

The first retreat is planned for April 5-7, 2006, to Nashville's Gaylord Opryland Resort. It will include appearances by Chonda Pierce, Michael English, LordSog, Gordon Mote, the McRaes, Pastor Stan Mitchell, speaker/author Tony Campolo, Janet Paschal, Reggie & Lady Love Smith, Crossway, the Rory Pastor Orchestra and Bill & Gloria Galtner.

Lowry says he has often performed at events geared to-

ward seniors and decided he would want to offer something different. "We want it to be like a three-day party," says Lowry, who started the company with a small group of investors. "We came up with the name Senior Trip because we wanted something that didn't sound like



"Don't Tell the Preacher Big Band Dance. Lowry says the events will be limited to people 50 or older, but their under-50 spouses are allowed to attend. However, he draws the line at children. "Leave the ankle biters at home," he says. "No kids, no kidding."

"Many Did You Know?" and as the Christian community's best-known comedian, with such platinum video titles to his credit as the "Mark Lowry on Broadway" collection.

He was prompted to start the new venture as he edged toward 50. "It's something

that interests me," Lowry says. "It's good for people my age [47] to get some great positive messages by great speakers. I want to expose great talent to these people. Also, I just think it's time."

He says the popularity of Bill Galtner's top-selling series of "Homecoming" concerts and videos have revealed an underserved audience.

"Galtner has proven that this is an audience that is not being ignored," the Houston resident says. "For the past 13 years, that's basically been my audience with the Galtners' organization, so I think this is going to give them another

thing to go and do.

"This isn't just a concert; it's interactive. I've learned everything I know from Bill Galtner. He's not thought of it yet, so I've got to do it before he thinks of it."

Lowry says the event will include such activities as Gertie-oke and the Truylwed Game for couples married 50 years or more. Susan Puckett, previously head of marketing for Daywind Records, has joined Senior Trip as business manager. Plans call for upcoming events in Orlando, Fla.; Asheville, N.C.; and California.

Lowry is looking forward to having as much fun as his participants—even if he does not meet the age requirement: "There's a place in my heart for old people," he says. "So I think it's going to be a blast."

"We want it to be like a three-day party."

—MARK LOWRY

'senior citizens,' because that sounds old."

The Nashville event will include a trip to the Grand Ole Opry, concerts by Southern gospel's top acts and other such special events as the

Lowry, a former member of the Galtner Vocal Band, has forged a successful solo career as a singer/songwriter (he co-wrote the Christian Christmas classic



Words & Music

JIM BESSMAN jlbessman@billboard.com



'Tide' Revisited

Costello Adjusts Lyric To Make Civil War Song More Timely

He had a 4 a.m. wakeup call, but it wasn't necessary because Elvis Costello couldn't sleep the night before his recent appearance on NBC's "Today" with his band the Imposters and guest Emmylou Harris.

It was then that the additional lyrics to his 2004 Academy Award-nominated song "The Scarlet Tide" from the movie "Cold Mountain" came to him: I thought I heard a black bell toll up in the highest dome/Admit you're wrong/And bring the boys back home.

He repeated this portion of the first verse of the anti-war song, which he wrote with T-Bone Burnett, with a second revision: "You know you lied/Just bring the boys back home."

The song originally related to the Civil War setting of "Cold Mountain." Costello performed the rewrite on "Today," and the updated implication was not likely lost on a Costello-friendly crowd.

"We have to speak up now," says Costello, who lives in New York when he is not on the road.

"I have looked forward to living in the true value of this country for the last 25 years, and it is an ideal we give up at

our peril," he continues. "Everything that I have ever loved about America is rapidly being eroded—the unspooled vastness, that, at its best, can absorb such cultural, religious and regional diversity, and the basic decency—when it isn't tainted by one or other corruption of a belief inspired by a government intent on establishing some freakish hybrid: a spin-controlled theocracy."

Costello points out that Burnett "always said 'Scarlet Tide' was an anti-fear song." He credits Freda Payne "for the inspiration" for the "Scarlet Tide" revision—pointing to Payne's Vietnam-era hit "Bring the Boys Home," which he featured in his "Artist's Choice" compilation for Starbuck.

Costello has since performed the altered "Scarlet Tide" in concert.

"It is impossible to say whether every last person approves of the sentiments contained in the amended lyrics," he says. "There was a considerable roar of approval in Boston, but I was even more encouraged to receive a similar response in Pittsburgh, which I have always regarded as a more working-class town. In the 1980s I played a Campaign for Nuclear Disarmament benefit show in Barrow-in-Furness in the north of England—where the submarine yards were the

main employer—so I know that this can be tricky territory. My guess is that it is still these towns from which the men and boys are being called to do the dirty work. Nevertheless, the cheer was considerable."

His appearances with Harris on this tour infused a "stronger American folk music element" into his shows, better enabling Costello to "speak to people in their own musical language."

This freedom, he says, "has allowed me to finally reveal the life-during-war-time background of 'The Delivery Man' tale," he adds, referring to the loose narrative running through several songs on his current album.

"Bedlam" has never felt more timely, and I have started to underline the fragment of the story—contained in the bridge of the title song—in which his father is described as going off to a war to be killed by "friendly fire." I professed 'Heart Shaped Bruise' by telling the audience that the song was a war widow's confession that her 'perfect marriage' was a sham."

He followed this with "Gathering Flowers for the Master's Bouquet," the Stanley Brothers' bluegrass classic about death. Its relevance, Costello concludes, "was perhaps not lost on some of the listeners."

EMMYLOU HARRIS and ELVIS COSTELLO sang a revised version of "The Scarlet Tide" on NBC's "Today."



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Aspirion's Aspirations

Collin Raye Among First Artists Signed By New Indie Label

Collin Raye has signed with startup indie label Aspirion Records. His first album for the label is due Oct. 25. It will be preceded by the single "I Know That's Right" in September.

Raye was with Epic Records from 1991 until 2002. His output included five platinum albums and 21 top 10 country hits, including four No. 1s.

Nashville-based Aspirion is distributed by Navarre and headed by industry veteran George Collier, who previously worked at MCA, Atlantic, Capitol and Intersound/Platinum Records. Other staffers are industry veterans Steve Baker, who will head the label's marketing and media efforts, and Joe Kelly, who will direct the label's radio promotion.

In August 2004, Raye signed with another startup, Infinity Records Nashville, a division of St. Augustine, Fla.-based Infinity Music. Infinity Nashville was also to be distributed by Navarre and headed by Collier, with Baker as VP, but the planned Nashville Convention and Visitor's Bureau as senior director of communications. Clay starts at BMI Aug. 29.

ON THE ROW: Dimensional Music Publishing has acquired Teracel Music from Marty Williams and producer Mark Bright for an undisclosed price. Teracel's writers—Brett James and Rascal Flatts members Gary LeVox, Joe Don Rooney and Jay DeMarcus—join the Dimensional roster, which includes Greg Johnson and Kristy Osmonson. Dimensional, which also has offices in New York and Los Angeles, acquired the DreamWorks Music catalog last year.

Kay Clark is closing her publicity firm Commotion PR. She has accepted the director of media relations job at BMI in Nashville vacated in June by Caroline Davis, who joined the Nashville Convention and Visitor's Bureau as senior director of communications. Clark starts at BMI Aug. 29.

Longtime ASCAP publicist Michelle Goble-Pear has exited to join Holly Gleason's publicity firm, Joe's Garage.

Capitol Records Nashville director of new media Denise Johnson will leave the label Aug. 12 after nearly a decade there in various capacities.

HONORS: Guy Clark and Marty Stuart will receive lifetime achievement awards from the Americana Music Assn. during the trade group's fourth annual AMA Honors & Awards, set for Sept. 9 at Nashville's Ryman Auditorium. Clark will be honored for his songwriting, and his award will be presented by Emmylou Harris. Stuart will be honored as a performer, with Steve Earle presenting his award. Clark and Stuart will perform during the awards show. Also, the founders of Rounder Records—Ken Irwin, Marian Leighton and Bill Nowlin—will receive the AMA's Jack Emerson Lifetime Achievement Award in the executive category.

The awards show will be telecast on GAC. The audio will be carried on XM Satellite Radio, Sirius Satellite Radio and BBC Radio 2.

Latin Notas

LEILA COBO lcobo@billboard.com



Radio's New Rhythm

The Spanish-language radio we hear today is not the radio we heard even three months ago.

Fueled by reggaeton and a broadening mix of Latin hip-hop, dance and urban music, Spanish-language stations across the United States have embraced a youth-driven Latin sound that a year ago was mostly absent from the airwaves.

As of this issue, 17 stations nationwide—14 of them monitored by Nielsen Broadcast Data Systems—have flipped to rhythmic Latin music formats. In response to the change, *Billboard*, in conjunction with *Billboard* Radio Monitor, will launch a Latin Rhythm Airplay chart. It will debut in the Aug. 19 issue of *Billboard* Radio Monitor and in the next issue of *Billboard*, dated Aug. 27.

The chart will appear in *Billboard* every other week, rotating with the Tropical Airplay chart. Indeed, about half of *Billboard*'s existing Tropical panel will drop off to form part of the new Latin Rhythm panel.

Many tropical stations, including Univision's WCAA New York, have shifted from tropical to rhythmic formats.

Other stations that will now fall into the Latin Rhythm chart include Univision's KQOR San Antonio and KQMR Las

Vegas. Clear Channel's properties include KLOL Houston and KMGD Denver.

"These stations have not only caught the interest of Latin labels, but also R&B/hip-hop and rhythmic promotion departments," says Ricardo Companion, *Billboard*'s Latin charts manager. "The format is generating sales, and this new chart complements our recently launched Latin Rhythm Albums list."

Univision's most recent flip, WRTO Miami, will remain on the tropical panel. Although it has adopted the rhythmic format, WRTO plays a substantial amount of tropical music.

PUB DEALS: The timing of a Latin Rhythm Airplay chart could not be better for the growing number of reggaeton acts inkling publishing deals.

The latest involves production duo Luny Tunes, which signed a worldwide co-pub-

lishing deal with EMI Music Publishing.

Francisco Saldaña (Lunz) and Victor Cebere (Tunex) have written and produced for virtually every top name in reggaeton. They also have two albums, "La Trayectoria" and "Más Flow, Vol. 2," on the *Billboard* Top Latin Albums chart. The deal covers the pair's catalog, as well as works by acts signed to its Más Flow publishing.

"I was struck by their daring in blending multiple rhythms and styles into the reggaeton base," says Nestor Casuso, EMI regional manager for Latin America, who first spoke with Luny during the *Billboard* Latin Music conference in April.

EMI has plans to work Luny Tunes into the American and European mainstream markets. The pair will work closely with creative manager Miki Bravo. Already out is a track on R. Kelly's current album.



Production duo LUNY TUNES a co-publishing deal with



Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Kelly's Project Supports East Timor's Children

Fund-Raising Album Assists in Generating Aid For Infant Health Issues

New material from multiplatinum Australian acts the Living End, John Butler Trio, Miley Hixons and Kasey Chambers is featured on a fund-raising album aimed at decreasing the infant mortality rate in East Timor.

"Timor-Leste: Freedom Rising," was put together by singer/songwriter Paul Kelly and released July 10 by EMI Australia. Funds raised will go to groups working on infant health issues in East Timor.

While the album's major

names are intended to draw mainstream radio attention, EMI is targeting influential col-



lege networks with more political track by lesser-known acts. The album has also been promoted through membership databases of Australia/East Timor cultural and political associations.

"We're trying to keep costs to a minimum to make sure that as much profit as possible goes to the right places," Sydney-based EMI label manager Graham Aston says.

Kelly, who is signed to EMI, previously supported and raised funds for East Timor's struggle to gain independence from In-

donesia, which it finally won in 2002. Copies of "Timor-Leste" will be sold in East Timor during the coming months at concerts by Kelly and other acts featured on the CD, including a number of local musicians.

—CHRISTIE ELLIZER

GOOD BAD DAY: On the back of sales and radio success in central Europe, singer/songwriter Daniel Powter's debut single, "Bad Day," has taken off in the United Kingdom.

The track by Canadian-born/Los Angeles-based Pow-

ter arrived July 25 in Britain on Warner Bros. It entered the Official U.K. Charts Co.'s Aug. 6 list of top 75 singles at No. 2.

Airplay was key to the song's European success. London-based Warner Music International VP of international marketing Dion Finger says, "People don't know [Powter], but they know the song," he says.

The first breakthrough came in late 2004 when the song was featured in a French TV ad for Coca-Cola. Finger says. Released as a single, it peaked at No. 3 on the IFOP/Tite-Live sales chart

in late March. It subsequently topped the charts in Germany, Switzerland and Austria, leading to Powter's appearance at the Berlin stage of the Live 8 concert in July.

Finger says "Bad Day" has shipped more than 300,000 units in Europe. Powter's self-titled debut album was released July 25 in Canada and Aug. 8 in the United Kingdom. Warner Bros. will release it in October in the United States.

Powter is published by Song 6 Music/BMI.

—STEPHANIE WITTMER

REVIEWS

SPOTLIGHTS

Reviews deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential.

ALBUMS



BRAD PAISLEY
Time Well Wasted
Producer: Frank Rogers
Arista
Release Date: Aug. 16
A triple threat of the first degree, Brad

Paisley consistently turns out some of the most diverse and creative albums in mainstream country music. He does it again here over the course of 16 tracks that range from roadhouse twang-o-ramas ("Alcohol," "You Need a Man Around Here"), well-rendered sentimental ballads ("Waitin' on a Woman," "Out in the Parkin' Lot") and radio-ready romance ("The World," "She's Everything"). But Paisley is stylistically adventurous and a picking fiend on cuts like "I'll Take You Back" and the jaw-dropping instrumental "Time Warp." He's also a superb songwriter capable of looking at familiar themes from different angles on cuts like "Flowers," and his duet with Dolly Parton, "When I Get Where I'm Going," will undoubtedly grace a lot of funerals. As always, Paisley is a top-notch humorist: Check out "Cormography" with George Jones, Little Jimmy Dickens, Bill Anderson and Parton. A totally satisfying record on every level.—RW



SEMEKIA COPELAND
The Soul Truth
Producer: Steve Cropper
Alligator
Release Date: Aug. 16
Nobody should be

surprised that blues diva Shemekia Copeland has recorded a soul album. Given her formidable voice, it would be disappointing if

she didn't plunge into R&B now and then. She has done it right, too, hooking up with Memphis icon Steve Cropper, "The Soul Truth" is a sweet piece of work, highlighted by a horn-powered opening track, "Breakin' Out," as well as "Who Stole My Radio?" a question many of us are asking nowadays. "Something Heavy," which is no more than Copeland, Cropper on acoustic guitar and a list of what this woman wants, is strong stuff, and a perfect final track. Another special moment, and surely the greatest song on the disc, is Copeland's duet with Donny Gray on the ballad "Used"—PWW



BILL FRISSELL
East/West
Producer: Lee Townsend
Nonesuch
Release Date: Aug. 9
After a series of quiet

albums, Frisell unleashed the captivating, electronics-steeped "Unspeakeable," which won a Grammy Award. Here, he returns to more familiar territory for a live collection taped at New York's Village Vanguard and Oakland, Calif.'s Yoshi's. For the former he enlists bassist Viktor Krauss, the latter Tony Scherr, while the drum chair is occupied by Kenny Wollesen. Frisell, on electric and acoustic guitar, snakes his legs into the mix as he re-imagines originals (the sublime "Ron Carter"), puts his signature on American classics ("Shenandoah") and deconstructs in his own unmistakably singular style such pop tunes as "I Heard it Through the Grapevine" and "Crazy." A big plus is the shy humor of Frisell, a standard bearer of adventurous jazz guitar for the past 20 years. This album is for those who like surprises around every bend.—DO

SINGLES



NICKELBACK
Photograph (3:57)
Producers: Nickelback, Joey Moi
Writer: Nickelback
Publishers: various
Roadrunner (CD promo)

Nickelback introduces its new album (due Oct. 4) with a nostalgic midtempo ballad, a change of pace from frustrated love-gone-wrong rockers like "How You Remind Me" and "Someday," two other leadoff singles that were monster hits for the band. But "Photograph" will follow suit, with its decent melody and easy-to-swallow guitar and drum arrangements, albeit with enough bite to keep the band from becoming an adult contemporary act. Singer/guitarist Chad Kroeger walks down memory lane, expressing the mixed feelings that tug at anyone from a small town. The strummed guitar also helps you drift off into memories that are happy and sad, and since that is the point of "Photograph," you have to call this another win for Nickelback.—CLT



THE ROLLING STONES
Rough Justice (3:10), *Streets of Love* (5:09), *Back of My Head* (3:32)
Producers: Don Was, The Glimmer Twins
Publisher: Promaquad BV

Virgin Records (*digital download*)
This three-pack of singles builds the appetite for the upcoming "A Bigger Bang," the first Rolling Stones studio album in eight years. "Rough Justice" is a steamy snapshot of the band's relentless live energy; it is already off to a jump-start at rock radio, although (or perhaps because) the chorus echoes "Brown Sugar." The stadium ballad "Streets of Love"—predictable but soulful—features a questionably loveless Mick Jagger hooked on phonics and "drenched with tears." At an average age of 61, the Stones sound raw and real. The smoky footnote "Back of My Head" delivers a generic late-night blues jam, however. Marketing aside, why not release just one song with a bigger bang?—SP

COUNTRY

RODNEY CROWELL
The Outsider
Producers: Rodney Crowell, Peter Coleman
Columbia
Release Date: Aug. 16
★ That Rodney Crowell

has been on as a creative roll of late is an understatement, and the third in a trilogy of introspective masterworks sees no decline in genius but an uptick in rockability. "The Outsider" is part self-examination and part social commentary, and Crowell doesn't always like what he sees in either case. "The Obscure Prayer (Give It to Me)" is a comment on a selfish society, and the title cut is a grooving slice of perfection. Crowell tosses off brilliant turns of phrase like nickels on the lulling "Beautiful Despair" and "Things That Go Bump in the Day." But he lights up on the rave-up "Say You Love Me" and offers up a stirring cover of "Shelter From the Storm" with Emmylou Harris. The political rant "Don't Get Me Started" proves it's hard to make "Muslims and Kurds and Bedouin herds" sound poetic, but he gives it a hell of a shot.—RW

ROCK

311
Don't Tread on Me
Producer: Ron Saint Germain
Volcano/Alive
Release Date: Aug. 16

★ Things start out strong on the eighth studio album from modern rock juggernaut 311. The opening title track finds the band leaning toward reggae and churning out an enjoyable listen, while the funky low-end, rapped verses and harmonies of "Thank Your Lucky Stars" are quintessential 311. But only two more songs—"Solar Flare" and "It's Getting OK Now"—come even close to providing a similar experience. The rest of the material is basically an easy-listening version of the band, with vocals weak enough to be distracting ("Speak Easy," "Waiting"). The over-reliance on multilayered, kitchen sink production ("For the Flowers"). Closer "There's Always an Excuse" promises to be an interesting tour of 311's many influences,

but the stylistic changes are unfortunately not enough to save the song or the album.—BAJ

OPETH
Ghost Reveries
Producer: Jens Bogren
Roadrunner
Release Date: Aug. 30

★ "Melodic death metal" is the term often used to describe Opeth, but on "Ghost Reveries" the Swedish band delves much deeper into its Pink Floyd-leaning progressive tendencies. This isn't so much an album as it is a journey: The eight songs average just as many minutes, spooling from one to the next like a thread. Opener "Ghosts of Reveries" starts with a blast of growled words and a commanding arrangement, as does "The Baying of the Hounds." Although there are other aggressive phrases ("Reverie/Harlequin Forest"), the group mostly weaves quieter melodic tapestries like "Atoneless," "Hours of Silence" (which veers from folk to vaguely psychedelic) and the soft, meandering finale, "Isolation Years." Alternating between powerful metal bursts and gauzy atmospheres requires patient listening, but it allows for better exploration of the beautifully dark world Opeth creates.—CLT

WACO BROTHERS
Freedom and Weep
Producers: Ken Sauter, Waco Brothers
Bloodshot
Release Date: Aug. 16

★ No longer a side project, the Waco Brothers now occupy the main stage among the works of feverishly prolific Jon Langford. It is the most solidly played and recorded of the former- and sometime-Melton man's other recent quality efforts, including excellent albums with the Sadies, with a rhythmic intensity anchored by pub rock veteran drummer Stephen Goulding. "Freedom and Weep" has a classic, roots rock confidence that makes you wish there is no mistaking the election night

2004 disappointment of "The Rest of the World." Drink the champagne now, Langfordians: "It ain't gonna last four more years/ Nor will your rights." But whether out of power or out of luck, there is no disguising the timeless joy of the music, full-on with well-seasoned hard rock riffs and rhapsody of pedal steel.—WR

PRAS/HIP-HOP

PRAS
Win Lose or Draw
Producers: various
Universal/Hotown
Release Date: Aug. 16
It must be hard being Pras Michel. For years, he lingered in the shadows of his Fugee counterparts, the eccentric Wyndol, Jean and the ever-evolving Lauryn Hill. Though he experienced moderate success with first solo outing "The Greatest Supper," and its title track featuring Mya and the late O'Jays Dirty Bastard, it proved no match for the other Fugees' star power. Pras returns, eager to prove that he can stand alone, with "Win Lose or Draw." Sadly, major solo success still seems beyond his grasp. First single "Haven't Found" samples U2's "Still Haven't Found What I'm Looking For" but comes off clumsy lyrically and musically. One bright spot is "Dance Hall" featuring Sean Paul and Spragga Benz. But it's telling that Pras is still relying on Jean for assistance on tracks like "Angel Sings," and you can't help but wish Hill was there to join in.—MJ

DANCE
ARMIN VAN BUUREN
Shivers
Producers: various
Ultra

Release Date: Aug. 23
★ The hot Dutch DJ/producer Armin Van Buuren's 2003 debut artist album, "76," lackluster as advised to approach this sophomore effort with an open mind. The title track—a top 40 hit in his homeland—is a powerful slab of vocal trance-pop. He's full-on songwriting and an attention to song structure rule, resulting in a disc that is club- and iPod-ready. Justine Suissa, who has collaborated with Van Buuren, continued on »p52

REVIEWS

SINGLES

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In the past, it featured an opening track "Wall of Sound," wherein a funky electro underscored ample edge for cascading synths and Salska's vocals. While the focus is on opening tracks, the rock-etched "Gold-digger" (with Martin Hagens of Rosemary's Song) offers a cool break in tempo. The acoustic-laced "Who Is Watching" (featuring Nadia Ali, formerly of iO) is waiting in line for a remix.—**MP**

R&B

TEAIRA MARI

Pro-a-Felle Records Presents Teaira Mari
Producers: various
Release Date: Aug. 2

Teaira Mari's self-titled debut centers on relationships from the sassy, non-nonsense 17-year-old's perspective. While its subject matter will appeal largely to the high school set, unnecessary use of profanity and mature lyrical content does little to enhance her street credibility. The superior production adds realism to the album. Yet it cannot compensate for Teaira Mari's mediocre singing. First single "Make Her Feel Good" is tearing up the charts with its catchy hook, but the controversial next single, "No Daddy," an unapologetic justification for her misgendered wild ways, will attract even more attention. Despite the flaws, gems like the infectious "La La" and the club banger "Get Down Tonight" showcase Teaira's Mari's potential.—**JS**

WORLD

MAHDEDEUS

Feluso Do Tejo
Producers: Pedro Ayres
Magalhães Metro Blue
Release Date: Aug. 2
The soul of Mahde Deus is Portuguese vocalist

Teresa Salgueiro and guitarist/songwriter Pedro Ayres Magalhães, a quintet based in Lisbon, Madredeus has been enthralled audiences for the past 20 years. The word that thoroughly describes the Madredeus sound is *saudade*—bittersweet longing—and the music that best conveys *saudade* is Portugal's greatest genre, fado. Salgueiro is one of the great fadistas of modern Portugal. She possesses a graceful voice and an enviable feel for the bluesy emotionally loaded nature of the genre. Magalhães has written several memorable tunes here, including "No Meu Jardim," "Fado Das Duvidas" and the title track. The instrumentation here is essentially guitars and synthesizers, played with a good deal of romance and precious little flash, which allows our focus to dwell on Magalhães' excellent songs and Salgueiro's gorgeous voice.—**PPV**

CHRISTIAN

INHABITED

The Revolution
Producers: Monroe Jones
Fervent Records
Release Date: July 12
Fronted by fiery lead vocalist Sara Acker, *Inhabited* is one of the most promising new bands to emerge this year. The group knows how to rock hard, yet the meanness and lyrics are so accessible, they invite a wide audience to the party. Inhabited targets teen consumers with songs that deal with peer pressure, society's ills, temptation and the search for direction: "Everybody Listen" is a bold statement about individuality and freedom of expression, while "One More Night" is an achingly poignant ballad about love. "The Revolution" signals the arrival of a new force to be reckoned with

on the Christian rock scene, and it wouldn't be a surprise to see this act become the next cross-over phenomenon, following in the footsteps of Switchfoot.—**DEP**

VITAL REISSUES

PAT METHENY/ORNETTE COLEMAN

Song X: Twentieth Anniversary
Producer: Pat Metheny
Nonesuch
Release Date: Aug. 9
Two decades ago, "Song X" shocked Pat Metheny's fans as the guitarist broke from his pastoral jazz sensibility and fusion tracks to collaborate with saxophone noregode Ornette Coleman. Now, with the eight originals remixed and remastered, and augmented by six bonus tracks, the CD makes its grand return, sounding today as fresh and ear-opening as it did in 1985. The two master improvisers meet, embrace, then scamper after each other with speedily precise and oblique lyricism. The most

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ADDITIONAL REVIEWS:

"Madness," *The Damned Sessions* (CD)
"The Comanches," *Layorbattle asdawn* (CD)
"Jamia Lideh," *Multipity* (CD)

and make split-second improvisational decisions. The double drum team of Jack DeJohnette and Denardo Coleman propels the action, and bassist Charlie Haden drives in heartbreak. But primarily this is a showcase for Metheny and Coleman, best heard on the frenzied "Endangered Species," blues-hued "Mob Job" and the marvelous "Song X Duo"—**DD**

POP

JAMIROQUAI Feels Just Like It Should (4:54)

Like It Should
Producers: Jay Kay, Mike Spencer
Writer: not listed
Publisher: not listed
Columbia (CD promo)

If you're one of the "fans" that jumped on the Jamiroquai bandwagon after smash "Virtual Insanity," then the act's latest single might come as a big surprise. As a classic rock-inspired guitar kicks off, it's obvious that this is nothing like the futuristic, soul-infused single that catapulted the Brits into MTV land; or 2001's disco-saturated "Carned Heat," which provided the soundtrack for the memorable dance scene in last year's "Napoleon Dynamite" flick. But as Jay Kay croons about the "insanity" of the act's new sound, the song goes along with feeling in love, true fans will realize that though the sound is a little different, no one else could feel this kind of funk except Jay Kay and his grooving cohorts.—**IMJ**

PAT MCGEE BAND Must Have Been Nice (3:59)

Must Have Been Nice
Producers: Gregg Wattenberg
Writer: not listed
Publisher: not listed
Kirtland (CD promo)
Ain't it grand when it's so easy? The well-traveled Pat McGee Band is out of the gate with fourth album "Save Me" and first single "Must Have Been Nice." It has all the elements in place—fervor, solid hooks, instrumental savvy and a lead vocal that ignites the senses—and yet, without the proper promotional attention, here's a band that may fight for its right to shine. After a stink with the majors, McGee is now signed to indie Kirtland; it's a story we've heard before. These guys are doing everything right. Now it takes a champion at radio—or, perhaps, in the new world, online, to let the world know that McGee and buds are a spectacular presence.—**CT**

COUNTRY

AARON TIPPIN Come (4:25)

Producers: Biff Watson, Michael Bradley, Aaron Tippin
Writers: K. Archer, M.T. Barnes
Publishers: Songs of Daniel/Max T. Barnes, BMI
Lyrical Street Records (CD promo)

This exuberant anthem will remind America's hard-working folks just what they've been working all week for: the joy of a rip-roaring, super celebratory week-end. This song has fun, fun, fun all over it. Aaron Tippin turns in a high-energy performance, delivering the rapid fire lyric with guts and gusto, as he sings about the perfect weekend, complete with tiki torches, grills and loud music. Tippin makes it sound like a party you'll want to join.

Many stars reserve a special handful of songs to play Friday afternoons to get audiences in the mood for the weekend. This song was made for that slot.—**DEP**

R&B

112 What If (4:17)

What If
Producers: Darrell "Ghettoop" Albany
Writer: D. Albany
Publisher: ASCAP
Mer Soul (CD promo)
For a while, 112 was arguably the hottest male R&B group out there, mastering ballads and uptempo tracks. However, fans have shown little interest since the act's fateful departure from Def Soul. Sadly, the ballad lacks the sensuality and charm of previous hits, while the if-then vocals sound more like a lullaby than a desperate plea. While it may receive spins at R&B radio, "What If" will ultimately leave fans longing for the 112 we knew and loved.—**JS**

CIARA And (3:54)

And
Producers: Adam Nisenz
Writers: C. Harris, R. Shropshire
Publishers: various
Face2/Face2 (CD promo)
There comes a point where

many production-bred artists believe their own hype. "And" is the ultimate in disposable R&B balladry, aided slightly by a robust tapestry of background vocals. However, that is not enough to rescute the flatlining, vapor vocals of Ciara. Take this as a painful example of an employee working beyond her skill set.—**CT**

ROCK

LIZ PHAIR Everything to Me (3:17)

Everything to Me
Producers: John Shanks
Writers: L. Phair, J. Shanks
Publisher: not listed
Capitol (CD promo)
Liz Phair scored a long-overdue crossover hit with 2003's "Why Can't I?," but its glossy sound didn't exactly endear her to devotees of her old-school, lo-fi indie rock. "Everything to Me" is more mature and less slick than its Avril Lavigne-leaning predecessor—a streamlined power ballad that definitely has potential at adult top 40. However, there is nothing really distinctive about this cut, which Phair penned with producer-of-the-moment John Shanks. Therein lies the problem: Phair used to dazzle with her frank lyrics and clever songwriting, but here, she sounds just plain ordinary.—**JC**

DANCE

DONNA SUMMER I Got Your Love (3:59)

I Got Your Love
Producers: not listed
Writers: D. Summer, B. Roberts
Publisher: not listed
Universal (digital download)
Timed to coincide with her current U.S. tour, the release of "I Got Your Love" brings us the diva's first new music in two years. The pulsating dance number was recorded a few years ago, but is just now seeing a release exclusively through Apple Computer's iTunes Music Store. The song is tinged with modern buzzy beats and zaps, and is no-brainer for dance radio and club outlets. It also has an accessibility that adult top stations may embrace.—**KC**

RECORDS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
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PICK > A new release predicted to hit the top half of

the chart in the corresponding format.
CRITIC'S CHOICE > A new release, regardless of chart potential, highly recommended for musical merit.

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Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Confab Attendees Spread The Word

R&B/Hip-Hop Conference Provides Forum For Industry Players To Share Their Expertise

What if we organized a conference and no one came?

I've asked myself that question every year since *Billboard* launched its annual R&B/Hip-Hop Conference in 2000. And each year, I'm thankful to say, the question has become moot.

My *Billboard* urban music colleagues Ivory M. Jones and Raphael Griffe and I are especially gratified by the reception the conference received this year, because it was our first time in the southern R&B/hip-hop heartland of Atlanta. And thanks to the positive response, we're already plotting strategies to bring an even hotter beats to Hot Atlanta in 2006.

For those in attendance at the Aug. 3-5 event, the conference boiled down to one

word: knowledge. A can't count the number of people who need about the valuable information imparted during the various panels. This was most apparent at the Aug. 5 "Expert Conversation" workshop, during which attendees conversed one-on-one with A&R, publishing and songwriting leaders.

Setting the conference tone was the kickoff session, "Declaring Independence." Label executives and artists weighed in on maintaining independent clout. As TJ Chapman, CEO of T.J.'s DJ's Record & CD Pool, noted, it comes down to one thing: "What do you want: the dollars or the fame?"

The ASCAP-sponsored "Super Producers" panel was a standing-room-only affair, with folks drawn to a very talkative Timbaland, Warrin Campbell, Dre &



Vidal, Anthony Dent, Bryan-Michael Cox and Johnita Austin. But while production remains an integral component, here's hoping the R&B/hip-hop community doesn't continue to wear blinders when it comes to other crucial aspects of the industry.

It was interesting to see such sessions as "Cents and Sensibility" and "Digital Dialogues" play host to smaller audiences. In an ever-consolidating and technologically advancing industry, staying ahead of the curve is what will

separate the successful players from the wannabes.

Those who attended the aforementioned sessions came away with a wealth of key information. For instance, the "Digital Dialogues" audience was treated to a spirited exchange between Motorola senior product manager LaSean Smith and EMI Music Group royalties/digital specialist Andrea Jacobs about the merits of digital exposure versus getting paid. Pacing that discussion was Smith's announcement of a new Motorola venture, iRadio. The

technology, which will provide commercial-free Internet radio channels via a mobile phone, becomes available later this year and will give major-label and independent artists the opportunity to place their music in the hands of millions.

During the "Cents and Sensibility" session—sponsored by the Atlanta chapter of the Recording Academy—participants learned about various forms of insurance to protect all company assets. And speaking of getting paid, Sean Glover, director of royalty administration for SoundExchange, advised artists and labels to be vigilant about their digital performances on the Web, cable and satellite radio. "Dollars are being left on the table," he warned.

Special thanks to Yang Yang Twins member D-Roc

and producer/mentor Mr. Collipark for sharing their own special brand of levity tempered with practical ruminations on the business of music. A tip of the hat goes to former *Billboard* staffer Rashaun Hall, whose assistance in pulling together the conference was invaluable. Ivory, Raphael and I also thank all the moderators, panelists, showcase artists, labels, sponsors (including presenting sponsor American Urban Radio Networks) and our ongoing network of industry friends and supporters. We can't do this without you.

So here's to next year, when I'll again ask the question that opened this column. Doing so will ensure that *Billboard* offers more of what the black music constituency needs to further empower its presence.



BeatBox

KERRI MASON kmason@billboard.com

Ultra's Trifecta

New York Dance Indie Shows Three Faces On New Releases

The three albums could not be more different.

Armin Van Buuren's "Shivers" is high-flying, epic, emotional trance, originally released in the Netherlands on his own Armada Records.

Timo Maas' "Pictures" gets funky with robot noises and genre-bending melodies, and bit U.K. shoves in June on Hope Recordings.

Armand van Helden's "Nympho," profiled in this space last month, is dance-rock fusion, released July 4 on U.K. label Southern Fried.

Now all three are coming to America—"Shivers" and "Pictures" on Aug. 23 and "Nympho" on Sept. 6—by way of New York indie Ultra Records.

The high-profile triple-release is just one in a series of milestones for Ultra, which in nine short years has become dance's most successful and recognizable label. Ultra boasts 100,000 iTunes downloads

each month, operates three specialized sublabels (You for house singles; Sequence for reggae, soca and urban; and Escandida for world) and just launched a publishing arm (Ultra Music Publishing).

Additionally, the label recently entered a 50/50 partnership with Miami's successful Ultra Music Festival, which will stage its first New York event Sept. 16 in Central Park. One thousand tickets were sold before the ad campaign even started.

But Ultra is best-known for its four double-CD compilation series—"Chilled," "Dance," "Trance" and "Weekend"—which together have sold more than 1 million units. The label recently received a request to launch another "Ultra Dance" series in Estonia.

So, if compilations are responsible for the bulk of the label's success, what is its appeal for European artists looking to get their original

music heard in America? "I think they notice our staff on the front page of iTunes [and] in front of the stores at retail," Ultra founder and president Patrick Mooney says.

"Artists and producers are smart," he continues. "They see when people are dealing with things on a serious basis. If a radio station from New Orleans contacts us asking for acts for a show, we send an act there. It costs us money, but we take it very seriously. We have a commitment to dance music, for the long term."

In fact, for artists in search of a full-service U.S. label, Ultra is one of the few games in town: a well-oiled machine poised to host product into the far reaches of the country.

"We have different departments that handle all the func-



Getting the funky robot spirit, TIMO MAAS' new album will be one of three distinctive Ultra releases on Aug. 23.

tions of a record," Mooney says. "Whether it's new media, radio promotion, club promotion, product management, marketing, A&R, finance and legal, production, mechanical licensing, publishing. Every avenue that needs to be covered is

properly covered here."

Mooney, a former Virgin VP, intends to keep Ultra indie, and plans to join the new American Assn. of Independent Music this year.

"We feel strongly about being independent," he says. "We want

to be a great outlet for musicians and artists who don't always fit into the cookie cutter of what the major labels want to do."

TRAVEL TUNES: Fisherspooner, Damian Lazarus and Black Strobe have contributed exclusive DJ mixes to "The Other Side," a series of interactive travel guides in the two-sided DualDisc format. The CD side is a musical tour of the acts' native cities (New York, London and Paris, respectively), while the DVD component offers a visual one.

The series is a partnership between Deaf Dumb & Blind Communications (the parent company of DJ booking agency AM Only) and magazine/city-guide publisher Time Out. The first three installment are due Oct. 25.

backbeat

2005 BILLBOARD R&B/HIP-HOP CONFERENCE

Some of R&B and hip-hop's top minds converged on Atlanta's InterContinental Hotel Aug. 3-5 for a dose of Southern hospitality and to share their expertise at the sixth annual Billboard/American Urban Radio Networks R&B/Hip-Hop Conference. It was the first time the conference was held in Atlanta, after several years in Miami. Attendees were treated to comprehensive panel discussions, new-artist showcases and nonstop networking opportunities.

The conference concluded with the fifth annual Billboard/Urban R&B/Hip-Hop Awards, held at Atlanta's Compound Nightclub. Chaka Khan and A Tribe Called Quest were this year's Founders Award recipients, while Usher, 50 Cent and Alicia Keys were among the top honorees.

Photos: Arnold Turner



The members of the Southern Hip-Hop All-Stars, including Puffy, Koolha, and others, posing together at the conference.



Billboard's Raphael George, left, moderator of the "Rogues' Fall or Lasting Force?" panel, discusses the future of the Latin rap/reggae hybrid with Powerman's Entertainment's Eric McVie, Godfather Music artist Hector "El Bambino," Machine Music's Gus Lopez, and the Blood Records/Perfect Image Productions' Anthony Perez.



Legend Douglas's panel moderator Terry Ballow of SuperRadio's Soul Lounge? To left, talks technology with Carondelet Active North America's Jonathan Davidson, B&B Music/21 Media Group's Andrea Jacobs, Urban World Wireless' Mike Jacobs, and Motorola's LaSean Smith.



The Georgia and Atlanta area's premier insurance company, sponsored by the conference, featured the importance of insurance in the R&B and hip-hop industry. Hester, from an moderator Kendall Hester of law firm Hester & Associates, James Chappelle of CBS, Browne, and insurance, Walter Coulter of Hester & Associates, and attorney Omar Harris.



Former producer Bryan-Michael Cox, center, congratulates Dirty Ross, an R&B artist, after his performance at the Live Artist Showcase & Happy Hour.



Marketing and media experts gathered for "Building Power" a discussion of corporate deals involving urban artists. Pictured, from left, are Human Sledge of Sledge Media Group/Bulldog Out Urban Style Weekly, moderator Eric Patton of the Heartland Group, Hilary Hicks of the Artist Factory, Edward B. Ray Jr. of all action solutions, and Solomon Smallwood of Midson Smallwood Finance.



The "T.I. Showcase" panel discussion featured a number of artists, including T.I., who was without signing to a major record company. Pictured, from left, are T.I., T.I. Champion of T.I. (2005) Record & S.I. (2005) Record, artist Anthony Davis, Duck Down Records' artist Bunkhead, Redbone Dantz of Brown Music, Dirty Ho of Duck Down Records, Bloodshot Music artist Rob Jackson, and Dantz Entertainment's Dantz "Blunt" Tan.

Bilboard's Gail Mitchell congratulates TV's Ying Yang Twins following their award show performance. Flanking Mitchell are the Twins' Kalin, left, and D-Roc.



On stage at the Billboard Music Awards, Jagged Edge dazzled on the red carpet.



The duo of Compton's most famous rappers took performance at the Live Artist Showcase & after party.



RCA/J Records artist Sade, Decade 10.34 Records artist Justin Matthews and RCA/J Records artist Rhymerd mix it up after their performances during the Live Artist Showcase Luncheon.



Co-headliner Chubb Rocker, Chubb Rocker, and fellow honorees A Tribe Called Quest, KRS-One, and G-Unit. Photo: J. J. Smith and All Shaved Nuts.



Co-headliner Chubb Rocker, Chubb Rocker, and fellow honorees A Tribe Called Quest, KRS-One, and G-Unit. Photo: J. J. Smith and All Shaved Nuts.



It was standing room only at the ASCAP-sponsored "Super Producers Workshop" as some of the industry's hottest producers shared their insights about the music business. The session featured, from left, co-moderators Jay Sporn of ASCAP and Greg Street, as personality with R&B/hip-hop WVEE (WVBC) Atlanta, and their panelists, songwriter/producer Jerrelle Austin, producer Willynn Campbell, songwriter/producer Bryan-Michael Cox, producer Anthony Dent, production duo Dre & Vidal and hitmaker Timbaland.



Bilboard president/publisher John Kricorian, left, welcomed conference attendees at the opening reception, co-sponsored by ALPN and GSAAT/The Lowery Group. Here, he greets Gail Willis of GSAAT/The Lowery Group, all Shaved Nuts daughter of reception honoree and rock pioneer Jack "The Rapper" Gibson, and Jay Williams of ALPN.



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Music



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Rollins Hits Milestone

Live Set On Longtime Label Captures Post-Sept. 11 Emotions

Sonny Rollins is known as "the Colossus," an apt moniker for the tenor saxophonist who blows brimstone fire and pacific beauty.

He turns 75 Sept. 7, just eight days after his latest CD, "Without a Song (The 9/11 Concert)," is released by his longtime label Milestone.

The CD is Rollins' 22nd—and fourth live—album for Milestone, which is now under the Concord Music Group umbrella.

While Rollins' studio recordings have never fully captured the immensity of his playing, catching the improviser per excellence live during a transcendent performance is a jazz fan's dream.

This disc captures one of those shows: Rollins' Boston concert staged three days after the Sept. 11, 2001, terrorist attacks. The CD is a majestic document of a jazz living legend still actively pursuing grand peaks of performance.

A soft-spoken, gentle giant of the tenor, Rollins is a bona fide jazz icon, having played with all the modern greats, including Bud Powell, Miles Davis, Thelonious Monk, Art Blakey, Max Roach and Clifford Brown. He is also modest.

"I'm a pretty tough critic of myself," he says. "It's hard for me to listen to my own music. I always cringe in places where I wished I had played something different. But this concert was performed as a historic event, and I feel the music sustains."

The World Trade Center attack, which took place just a few blocks from Rollins' apartment, profoundly affected him.

"I was shaken up, discombobulated, just like everyone else," he says. "I was evacuated from my building. I had to walk down 40 floors in a dark, narrow stairwell, after which I went to our upstate New York home. I was disposed to cancel the Boston show, but my wife Lucille hated to renge on anything and also felt that it might do good to go on with the show."

As it turned out, the music indeed was a balm to the somber

audience. In the tenor's estimation, was it healing? "Music has always been my rock, my foundation," Rollins says. "In fact, if I'm not able to practice for four or five days, I begin to physically feel under the weather. So, yes, I see music as a healing force."

"Without a Song" includes Rollins' live staple, the calypso "Global Warming," as well as songs from his childhood, including the title track (based on the Paul Robeson version). The playing is invigorating throughout. The CD includes 73 minutes of the concert that clocked in at 2 hours, 40 minutes, which means more music from the show could be in the offing.

Originally, Rollins was working on a studio release when his wife took ill. She died last November, which is why the live recording is being issued instead.

"Without a Song" is the final album on his Milestone contract. What's next? "I'm not sure exactly what I'll do," Rollins says, adding that he has many options. "It's be-

coming increasingly difficult in our society to think of art before commerce. So whatever I do, I'll be keeping true to myself without compromise."

BRECKER UPDATE: More details on the serious medical condition of Michael Brecker, this time from a letter sent to friends by his wife, Susan Brecker. The 56-year-old master saxophonist, and 11-time Grammy Award winner, has been diagnosed with MDS (myelodysplastic syndrome), which will require him to undergo a bone marrow stem cell transplant. So far, no suitable donors have been found.

Given that a match would most likely come from a person with an Eastern European Jewish ancestry, family members are requesting that people take a simple blood test to see if they are a potential donor. For more information, contact Brecker's management at 212-302-9200 or info@michaelbrecker.com. Fans are also encouraged to send e-mails to Brecker at the same address.



SONNY ROLLINS' new album, "Without a Song (The 9/11 Concert)," is his 22nd album on Milestone.

THE BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



PAYING FOR 'RENT'

A Broadway song on the Billboard Hot 100? A shot to "Today" by the cast from the upcoming film "Rent" shows above, takes over No. 1000 download of the iTunes exclusive "Seasons of Love." Those sales place the song at No. 25 on Hot Digital Songs, No. 41 on the Pop 100 and No. 58 on the Hot 100.

TWIN PEAKS

In posting its fourth No. 1 on Regional Mexican Albums, Grupo Bryndis sends its 14,000, double its prior best. At No. 78, the group reaches the top half of The Billboard 200 for the first time, beating a career peak of No. 124.



SLOW BUT STEADY

Russell mimster Yolanda Adams scores her first No. 1 on billboard.com's young Hot Gospel Tracks with "Be Blessed." Her 20-week climb to the summit is the longest by any of the five No. 1s in the chart's five-month history.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/CHARTBEAT

>>Martina McBride brings songwriter Joe South back to Hot Country Songs for the first time in 16 years, as she earns Hot Shot Debut honors with "I Never Promised You A Rose Garden" (GCA), her remake of a song that was No. 1 for five weeks in 1970 for Lynn Anderson.

>>Fred Bronson also reports on who is the 15th "American Idol" contestant to chart; what makes Ray Wylie Taylor's 15th anniversary on the Hot 100 so special; and reveals what chart feat Bryan Adams and Elton John have in common with Michael Buble and Rob Thomas.

Billboard CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Faith Is Strong, But Overall Album Sales Still Drag

Faith Hill's new "Fireflies" falls shy of her biggest-ever sales week, but in the slow summer of a down year, it's one week north of 300,000 is still an encouraging sign.

This marks Hill's third No. 1 on The Billboard 200, as well as her third on Top Country Albums. The 472,000-unit start of her 2002 album "Cry" marked the only opening week she has seen a larger number than the 329,000 that brightens "Fireflies."

Hill's is the third country set to lead the big chart this year, following albums by George Strait six weeks ago and Kenny Chesney in the Feb. 12 issue.

This further marks the biggest sales week by any country title since Christmas week of 2004, when Shania Twain's "Greatest Hits" led Nashville's record with 347,000.

DOWNTIME: The bad news is that only one other album besides Faith Hill's sells more than 100,000. The compilation "Now 19" falls to second place with 177,000 sold (down 25%).

By comparison, the 31st sales week of 2004 saw each of the top six albums surpass 100,000 copies, including a 504,000-unit start for "Now 16." Overall album sales decline yet again, as the

gap from 2004 widens from 7.9% last issue to 8.1%.

Before you ask: Yes, the year-to-date album tally includes the 7.9 million copies that have been sold this year via digital download.

BIGGER PICTURE: We first heard the call during fourth-quarter 2004, when the acceleration of album sales that occurred during that year's first eight months evaporated into a sea of comparable-week declines. This year, the idea is beginning to echo in a couple of influ-

ential industry corners.

Simply put, the notion is that we may have already reached the point where album sales alone are not an adequate measure of the music industry's health.

These thinkers suggest that to build a more precise gauge, one should divide the number of digital tracks and master ringtones by nine to approximate album sales for these fast-growing electronic offerings.

Nielsen Music, a division of Nielsen Music, is working to get a handle on the latter category. Unlike the monophonic and polyphonic ringtones measured on the Billboard Hot Ringtones chart, which only provide income for writers and publishers, the growing field of master ringtones also benefits record companies and recording artists.

In the meantime, we already know that 190.8 million digital tracks have been sold, according to Nielsen SoundScan, up 138% from this point last year. Dividing that by nine would add another 21.2 million album units to a comprehensive ledger. Add that to this year's album numbers, and the volume grows to 355.7 million.

Make the same adjustment to last year's album tally, and even without master ringtones, the gap from last year's sales is almost halved, to 4.2%.

Look for more voices to join this chorus as the year progresses.

COCKTAIL CHATTER: In its 17 chart weeks, Mariah Carey's "The Emancipation of Mimi" has yet to fall below the top five—the album is No. 3 this issue, with another 99,000 sold. It's her most consistent start since her chart-topping 1996 album "Daydream" spent its first 23 weeks in that part of the chart. "The Emancipation of Mimi" has scanned 2.8 million to date.

Rise Against's "Siren Song of the Counter Culture" reaches the pinnacle on Top Heatseekers, as well as its highest Billboard 200 rank (No. 148) since it entered at No. 136 in the Aug. 28, 2004, issue. Tour dates with Alkaline Trio, plus radio and MTV2 play for the album's second track—"Swing Life Away" (No. 15 on Modern Rock)—were catalysts that gave the album a push.

FOR THE RECORD: The Andy Andy's "Tronika" was overstated in the batch of charts we published last issue but was correct in the numbers that Nielsen SoundScan released. The affected charts—The Billboard 200, Top Heatseekers, Top Latin Albums and Top Independent Albums—have been rerun to reflect the proper racks in our archives at billboard.biz.



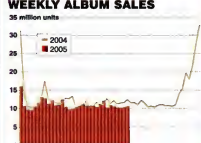
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	WEEK	LAST WEEK	WEEKS ON CHART
This Week	10,560,000	118,000	6,820,000
Last Week	10,382,000	123,000	6,175,000
Change	1.7%	-4.1%	10.4%
This Week Last Year	12,236,000	153,000	2,867,000
Change	-13.7%	-22.9%	137.9%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2004	2005	CHANGE
OVERALL UNIT SALES			
Albums	363,957,000	334,547,000	-8.1%
Singles	5,138,000	3,366,000	-34.5%
Digital Tracks	67,323,000	190,858,000	183.5%
Total	436,418,000	528,711,000	21.2%

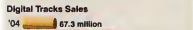
SALES BY ALBUM FORMAT

CD	356,466,000	332,116,000	-6.8%
Cassette	6,457,000	1,729,000	-73.2%
Other	1,034,000	702,000	-32.1%

Album Sales



Digital Tracks Sales



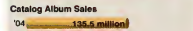
For week ending Aug. 7, 2005. Figures are rounded. Compiled from a national sample of retail stores and music sales reports collected and provided by Nielsen SoundScan.

	2004	2005	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	228,481,000	206,859,000	-9.5%
Catalog	135,476,000	127,688,000	-5.7%
Deep Catalog	93,248,000	86,470,000	-7.3%

Current Album Sales



Catalog Album Sales



Nielsen SoundScan counts only current sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

AUG
20
2005

THE Billboard 200

SALES DATA COMPILED BY

Nielsen
SoundScan

WEEK	ARTIST	Album	Label	WEEKS ON CHART	PEAK POSITION
1	FAT HILL	<i>THE EMANCIPATION OF MIN</i>	Capitol	1	1
2	MARIAH CAREY	<i>The Emancipation of Min</i>	Capitol	2	2
3	YOUNG JEEZY	<i>Let's Get It: Thug Motivation 101</i>	Capitol	3	3
4	TEENIE MAR	<i>Let's Get It: Thug Motivation 101</i>	Capitol	4	4
5	KIDZ BOP Kids	<i>Kidz BOP 8</i>	Capitol	5	5
6	COLDFEET	<i>Monkeys Business</i>	Capitol	6	6
7	KELLY CLARKSON	<i>Breakaway</i>	Capitol	7	7
8	GORILLAZ	<i>Demon Days</i>	Capitol	8	8
9	RASCAL FLATTS	<i>Feel Like Today</i>	Capitol	9	9
10	BOW WOW	<i>Wantu</i>	Capitol	10	10
11	OWEN STEFAN	<i>Love, Angel, Music, Baby</i>	Capitol	11	11
12	R. KELLY	<i>TP3 Reloaded</i>	Capitol	12	12
13	DANE COOK	<i>Retaliation</i>	Capitol	13	13
14	FALL OUT BOY	<i>From Under the Cork Tree</i>	Capitol	14	14
15	MIKE JONES	<i>Who Is Mike Jones?</i>	Capitol	15	15
16	Toby Keith	<i>Honkytonk University</i>	Capitol	16	16
17	SUGARLAND	<i>Twice The Speed of Life</i>	Capitol	17	17
18	POO FIGHTERS	<i>In Your Honor</i>	Capitol	18	18
19	YING YANG TWINS	<i>U.S.A.: United State of Atlanta</i>	Capitol	19	19
20	KEITH URBAN	<i>Be Here</i>	Capitol	20	20
21	GREEN DAY	<i>American Idiot</i>	Capitol	21	21
22	JASON MRAZ	<i>Mr. A-Z</i>	Capitol	22	22
23	SYSTEM OF A DOWN	<i>Mezmerize</i>	Capitol	23	23
24	NATASHA BETHFIELD	<i>Unwritten</i>	Capitol	24	24
25	THE ALL-AMERICAN REJECTS	<i>Move Along</i>	Capitol	25	25
26	MISS ELLIOTT	<i>The Cookbook</i>	Capitol	26	26
27	JACK JOHNSON	<i>In Between Dreams</i>	Capitol	27	27
28	10 CENT	<i>The Massacre</i>	Capitol	28	28
29	THE KILLERS	<i>Hot Fuss</i>	Capitol	29	29
30	DEATHEE	<i>The Duke of Hazard</i>	Capitol	30	30
31	CARLY SIMON	<i>Moonlight Serenade</i>	Capitol	31	31
32	BAFACÉ	<i>Grown & Sexy</i>	Capitol	32	32
33	SOUNDTRACK	<i>Hustle & Flow</i>	Capitol	33	33
34	SLIM THUMB	<i>Airplay Platinum</i>	Capitol	34	34
35	CAROL KING	<i>The Living Room</i>	Capitol	35	35
36	GEORGE STRAIT	<i>Someone Down in Texas</i>	Capitol	36	36
37	SHAKIRA	<i>Fijación Oral Vol. 1</i>	Capitol	37	37
38	PRETTY RICKY	<i>Blueprints</i>	Capitol	38	38
39	MARY MARY	<i>Mary Mary</i>	Capitol	39	39
40	MY CHEMICAL ROMANCE	<i>Three Cheers for Sweet Revenge</i>	Capitol	40	40
41	LYFE JENNINGS	<i>Life 200-192</i>	Capitol	41	41
42	TREY SONGZ	<i>I Gotta Make It</i>	Capitol	42	42
43	EMERY	<i>The Question</i>	Capitol	43	43
44	AUDIOSLAVE	<i>Out of Control</i>	Capitol	44	44
45	PAPA ROACH	<i>Getting Away With Murder</i>	Capitol	45	45
46	WEEZER	<i>Make Believe</i>	Capitol	46	46
47	MICHAEL BUCKLEY	<i>It's Time</i>	Capitol	47	47
48	GRETCHEN WILSON	<i>Here For The Party</i>	Capitol	48	48

KIDZ BOP 8

NEW! First
top 10
second
top 10
this year
for
series
and
album
No. 1 on
Top
Kid
Albums
second
on
Top
Kid
Albums

Legendary
rap act's best
sales week
since
1970, and
first
chart
since
1970

Since
1970, and
first
chart
since
1970

Singer
goes
back
with
34,000
bums
in
1st
week
Thurs.
Gains
30%
on
his
first
single
since
1970

Re-opening
album
by
a
new
R&B
artist
1.2 million
copies
in
1st
week
Aug. 20-22

Seattle-based
rock band
sells
best
sales
week
with
second
set
(21,000)
copies
in
No. 2
on
Christian
Albums

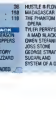
WEEK	ARTIST	Album	Label	WEEKS ON CHART	PEAK POSITION
51	BACKSTREET BOYS	<i>Never Gone</i>	Capitol	51	51
52	LIFHOUSE	<i>Lifhouse</i>	Capitol	52	52
53	DAVE MATTHEWS BAND	<i>Stand Up</i>	Capitol	53	53
54	THE OFFSPRING	<i>Greatest Hits</i>	Capitol	54	54
55	JASON ALDEAN	<i>Greatest Hits</i>	Capitol	55	55
56	KEM	<i>Album II</i>	Capitol	56	56
57	DESTINY'S CHILD	<i>Destiny Fulfilled</i>	Capitol	57	57
58	TOBY KEITH	<i>Greatest Hits 2</i>	Capitol	58	58
59	IL DIVO	<i>Il Divo</i>	Capitol	59	59
60	LIL ROB	<i>Twelve Eleven: Part I</i>	Capitol	60	60
61	THE WHITE STRIPES	<i>The White Stripes</i>	Capitol	61	61
62	ALANIS MORISSETTE	<i>Jagged Little Pill: Acoustic</i>	Capitol	62	62
63	GLAY	<i>Goodies</i>	Capitol	63	63
64	95	<i>95</i>	Capitol	64	64
65	ROB THOMAS	<i>Something To Be</i>	Capitol	65	65
66	WEBBIE	<i>Savage Life</i>	Capitol	66	66
67	SEETHER	<i>Karma and Effect</i>	Capitol	67	67
68	PUBLIC ENEMY	<i>Power To The People And The Beats: Public Enemy's Greatest Hits</i>	Capitol	68	68
69	KEYSHA COLE	<i>The Way It Is</i>	Capitol	69	69
70	COMMON	<i>Be</i>	Capitol	70	70
71	ANNA NALICK	<i>Week of The Day</i>	Capitol	71	71
72	BOYZ N DA HOOD	<i>Boyz N Da Hood</i>	Capitol	72	72
73	BIG & RICH	<i>Horse of A Different Color</i>	Capitol	73	73
74	BOBBY VALENTINO	<i>Disturbing The Peace Presents Bobby Valentino</i>	Capitol	74	74
75	CROSSFAD	<i>Crossfade</i>	Capitol	75	75
76	GUNS N' ROSES	<i>Greatest Hits</i>	Capitol	76	76
77	FRANKIE J	<i>The One</i>	Capitol	77	77
78	GRUPO BRYNDIS	<i>Por Muchas Razones Te Quiero</i>	Capitol	78	78
79	NINE INCH NAILS	<i>With Teeth</i>	Capitol	79	79
80	SIMPLE PLAN	<i>Still Not Getting Any...</i>	Capitol	80	80
81	VARIOUS ARTISTS	<i>The Source Presents: Hip Hop Hits 10</i>	Capitol	81	81
82	3 DOORS DOWN	<i>Seventeen Days</i>	Capitol	82	82
83	RELIENT K	<i>MHRM</i>	Capitol	83	83
84	BRATZ	<i>Rock Angels</i>	Capitol	84	84
85	VARIOUS ARTISTS	<i>Vans Warped Tour 2005 Compilation</i>	Capitol	85	85
86	GENNY CHESNEY	<i>When The Sun Goes Down</i>	Capitol	86	86
87	JOHN LEGEND	<i>Get Lifted</i>	Capitol	87	87
88	SLINDSIDE	<i>The Great Depression</i>	Capitol	88	88
89	AKON	<i>Trouble</i>	Capitol	89	89
90	DADDY YANKEE	<i>Burno Fino</i>	Capitol	90	90
91	CELTIC WOMAN	<i>Celtic Woman</i>	Capitol	91	91
92	EMINEM	<i>Encore</i>	Capitol	92	92
93	MARQUEE HOUSTON	<i>Naked</i>	Capitol	93	93
94	SOUNDTRACK	<i>Charlie And The Chocolate Factory</i>	Capitol	94	94
95	TIM MCGRAW	<i>Live Like You Were Dying</i>	Capitol	95	95
96	VARIOUS ARTISTS	<i>Ruff Ryders: Redemption Volume 4</i>	Capitol	96	96
97	CASSIDY	<i>I'm A Hustler</i>	Capitol	97	97
98	THE GAME	<i>The Documentary</i>	Capitol	98	98

THE BILLBOARD 200 ARTIST INDEX

WEEK	ARTIST	WEEKS ON CHART	PEAK POSITION
1	3 DOORS DOWN	1	1
2	AKON	2	2
3	ALANIS MORISSETTE	3	3
4	ANNA NALICK	4	4
5	BACKSTREET BOYS	5	5
6	BAFACÉ	6	6
7	BIG & RICH	7	7
8	BOW WOW	8	8
9	BOYZ N DA HOOD	9	9
10	BRATZ	10	10
11	BRYNDIS	11	11
12	CAROL KING	12	12
13	CARLY SIMON	13	13
14	CASSIDY	14	14
15	CELTIC WOMAN	15	15
16	CHESNEY	16	16
17	COMMON	17	17
18	CROSSFAD	18	18
19	DADDY YANKEE	19	19
20	DEATHEE	20	20
21	DESTINY'S CHILD	21	21
22	EMERY	22	22
23	FALL OUT BOY	23	23
24	FRANKIE J	24	24
25	GRETCHEN WILSON	25	25
26	GREEN DAY	26	26
27	GORILLAZ	27	27
28	IL DIVO	28	28
29	JACK JOHNSON	29	29
30	JASON MRAZ	30	30
31	KEM	31	31
32	KELLY CLARKSON	32	32
33	KIDZ BOP Kids	33	33
34	KYGO	34	34
35	LIFHOUSE	35	35
36	LIL ROB	36	36
37	MARIAH CAREY	37	37
38	MICHAEL BUCKLEY	38	38
39	MISS ELLIOTT	39	39
40	NATASHA BETHFIELD	40	40
41	OWEN STEFAN	41	41
42	PAPA ROACH	42	42
43	PUBLIC ENEMY	43	43
44	R. KELLY	44	44
45	RELIENT K	45	45
46	SEETHER	46	46
47	SLINDSIDE	47	47
48	SLIM THUMB	48	48
49	SYSTEM OF A DOWN	49	49
50	THE ALL-AMERICAN REJECTS	50	50
51	THE KILLERS	51	51
52	THE OFFSPRING	52	52
53	THE WHITE STRIPES	53	53
54	TOBY KEITH	54	54
55	TREY SONGZ	55	55
56	UNWRITTEN	56	56
57	VARIOUS ARTISTS	57	57
58	WEBBIE	58	58
59	WEEZER	59	59
60	YOUNG JEEZY	60	60

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
124	MONTGOMERY GENTRY	ANYWHERE BUT HOME (RCA)	12	1	You Do Your Thing
125	SHANIA TWAIN	UP! (Mercury)	10	1	Greatest Hits
126	VARIOUS ARTISTS	THE PHANTOM OF THE OPERA (RCA)	10	1	Now 18
127	SOUNDTRACK	THE PHANTOM OF THE OPERA (RCA)	10	1	The Phantom Of The Opera
128	PAT BENATAR	THE PHANTOM OF THE OPERA (RCA)	10	1	Greatest Hits
129	MUOVIANE	THE PHANTOM OF THE OPERA (RCA)	10	1	Lost And Found
130	DEF LEPPARD	ROCK OF AGES: THE DEFINITIVE COLLECTION (RCA)	10	1	Rock Of Ages: The Definitive Collection
131	LARRY THE CABLE GUY	THE RIGHT TO BARE AROMA (RCA)	10	1	Get Right With The Man
132	LUDACRIS	THE RIGHT TO BARE AROMA (RCA)	10	1	The Right To Bare Arom
133	EAGLES	THE RIGHT TO BARE AROMA (RCA)	10	1	The Red Light District
134	JESSE MCCARTNEY	THE RIGHT TO BARE AROMA (RCA)	10	1	The Very Best Of
135	FAT JOE	THE RIGHT TO BARE AROMA (RCA)	10	1	Beautiful Soul
136	KEITH ANDERSON	THE RIGHT TO BARE AROMA (RCA)	10	1	All Or Nothing
137	HOWIE DAY	THE RIGHT TO BARE AROMA (RCA)	10	1	Three Chord Country And American Rock & Roll
138	VARIOUS ARTISTS	THE RIGHT TO BARE AROMA (RCA)	10	1	Stop All The World Now
139	DIKES BENTLEY	THE RIGHT TO BARE AROMA (RCA)	10	1	Slow Motion
140	WILL SMITH	THE RIGHT TO BARE AROMA (RCA)	10	1	Modern Day Driver
141	GAVIN DEGRAND	THE RIGHT TO BARE AROMA (RCA)	10	1	Lost And Found
142	VARIOUS ARTISTS	THE RIGHT TO BARE AROMA (RCA)	10	1	Chantel - Stripped
143	ANTHONY HAMILTON	THE RIGHT TO BARE AROMA (RCA)	10	1	Totally Country Vol. 4
144	JOSS STONE	THE RIGHT TO BARE AROMA (RCA)	10	1	Soulful
145	GEORGE STRAIT	THE RIGHT TO BARE AROMA (RCA)	10	1	Mind Body & Soul
146	BLAKE SHELTON	THE RIGHT TO BARE AROMA (RCA)	10	1	50 Number Ones
147	VARIOUS ARTISTS	THE RIGHT TO BARE AROMA (RCA)	10	1	Blake Shelton's Barn & Grill
148	MEGADETH	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
149	FANTASIA	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
150	T.I.	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
151	VARIOUS ARTISTS	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
152	WILLIE NELSON	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
153	MICHAEL JACKSON	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
154	COWBOY TROTT	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
155	OMARION	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
156	ZUCCHERO	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
157	VIVIAN GREEN	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
158	D.K.T. FEATURING EDMIE	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
159	AVENGED SEVENFOLD	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
160	DURSE	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
161	HOT APPLE PIE	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
162	MIRANDA LAMBERT	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
163	BETO Y SUS CANARIOS	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
164	TRACE ADKINS	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
165	LEANN RIMES	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
166	SOUNDTRACK	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
167	BEE GEES	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
168	THE ROLLING STONES	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
169	THE GAME	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
170	RISE AGAINST	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
171	CRAIG MORGAN	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists
172	USHER	THE RIGHT TO BARE AROMA (RCA)	10	1	Various Artists

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION	TITLE
161	ORIGINAL BROADWAY CAST RECORDING	WICKED	17	1	Wicked
162	VARIOUS ARTISTS	THE BRAVERY	17	1	The Bravery
163	REBA MCENTIRE	ROOM TO BREATHE	17	1	Room To Breathe
164	YAN MORRISON	MAGIC TIME	17	1	Magic Time
165	NATALIE GRANT	YOU CAN'T SEE ME	17	1	You Can't See Me
166	JOHN CENA & THE TRADEMARK	KIDZ BOP 7	17	1	Kidz Bop 7
167	TLC	NOW & FOREVER: THE HITS	17	1	Now & Forever: The Hits
168	SOUNDTRACK	MADAGASCAR	17	1	Madagascar
169	THOUSANDSANDKUTCH	THE DAY OF BREAKING	17	1	The Day Of Breaking
170	ARCH ENEMY	DOOMSDAY MACHINE	17	1	Doomsday Machine
171	VARIOUS ARTISTS	DISNEYMANIA 3: MUSIC STARS SING DISNEY... THEIR WAY!	17	1	Disneymania 3: Music Stars Sing Disney... Their Way!
172	LUKE FOSI	PASE A PASO	17	1	Pase A Paso
173	BONE THUGS-N-HARMONY	GREATEST HITS	17	1	Greatest Hits
174	AS I LAY DYING	SHADOWS AW SECURITY	17	1	Shadows Aw Security
175	BOWLING FOR SOUP	A HANGOVER YOU DON'T DESERVE	17	1	A Hangover You Don't Deserve
176	ALICE COOPER	DIRTY DIAMONDS	17	1	Dirty Diamonds
177	BREAKING BENJAMIN	WE ARE NOT ALONE	17	1	We Are Not Alone
178	JO DEE MESSINA	DELICIOUS SURPRISE	17	1	Delicious Surprise
179	JOSH GRACIN	JOHN GREEN	17	1	John Green
180	AVRIL LAVIGNE	UNDER MY SKIN	17	1	Under My Skin
181	AMERIE	TOUCH	17	1	Touch
182	CRY	AN ANSWER CAN BE FOUND	17	1	An Answer Can Be Found
183	CASTING CROWNS	CASTING CROWNS	17	1	Casting Crowns
184	ALICIA KEYS	THE DAY OF ALICIA KEYS	17	1	The Day Of Alicia Keys
185	VARIOUS ARTISTS	WORSHIP JAM	17	1	Worship Jam
186	EMMYLOU HARRIS	THE VERY BEST OF EMMYLOU HARRIS: HEARTACHE & HIGHWAYS	17	1	The Very Best Of Emmylou Harris: Heartache & Highways
187	HILARY DUFF	HILARY DUFF	17	1	Hilary Duff
188	SHOOTER JENNINGS	PUL THE O BACK IN COUNTRY	17	1	Pul The O Back In Country
189	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	AMERICAN IDOL SEASON 4: THE SHOWSTOPPERS	17	1	American Idol Season 4: The Showstoppers
190	SHEDAY	SWEET RIGHT HERE	17	1	Sweet Right Here
191	ROM ZOMBIE	PAST, PRESENT & FUTURE	17	1	Past, Present & Future
192	LIL JON & THE EAST SIDE BOYZ	CRUNK JUICE	17	1	Crunk Juice
193	RAY CHARLES	GENIUS LOVES COMPANY	17	1	Genius Loves Company
194	PATRI LARREY	CLASSIC MOMENTS	17	1	Classic Moments
195	DOPE	VOL. 3: (THE SUBTILTY VARIETY)	17	1	Vol. 3: (The Subtlety Variety)
196	DOPE	AMERICAN APPEAL	17	1	American Appeal
197	DOPE	TYLER PERRY'S DIARY OF A MAD BLACK WOMAN	17	1	Tyler Perry's Diary Of A Mad Black Woman
198	LEELA JAMES	A CHANGE IS GONNA COME	17	1	A Change Is Gonna Come
199	KORN	GREATEST HITS VOL. 1	17	1	Greatest Hits Vol. 1
200	JOSE GROBAN	CLOSER	17	1	Closer
201	SOUNDTRACK	HERBIE: FULLY LOADED	17	1	Herbie: Fully Loaded
202	BIRDMAN	FAST MONEY	17	1	Fast Money
203	CREED	GREATEST HITS	17	1	Greatest Hits
204	VARIOUS ARTISTS	DIANEY GUIT ROCK	17	1	Dianey Guit Rock
205	LOIS LOVELY BOYS	PHASMA, HYMN & SPIRITUAL SONGS	17	1	Phasma, Hymn & Spiritual Songs
206	JOHN MAYNARD	LOS LONELY BOYS	17	1	Los Lonely Boys
207	HEAVIER THINGS	HEAVIER THINGS	17	1	Heavier Things



100 Billboard

THE BILLBOARD HOT 100

WEEK	LAST WEEK	PEAK	TITLE	ARTIST	WEEKS ON CHART
1	1	1	WE BELONG TOGETHER	Mariah Carey	1
2	3	3	DO IT CHA	The Pussycat Dolls Featuring Busta Rhymes	2
3	2	2	PON DE REPLAY	Rihanna	2
4	4	4	LET ME HOLD YOU	Bow Wow Featuring Omarion	1
5	5	5	LOSE CONTROL	Ms. Kelly Featuring Ciara & Fat Man Scoop	1
6	6	6	YOU AND ME	Leona Lewis	1
7	7	7	BEHIND THESE WALLS	Kelly Clarkson	1
8	8	8	LISTEN TO YOUR HEART	D.H.T.	1
9	9	9	HOLLABACK GIRL	Gwen Stefani	1
10	10	10	PUMPKIN ALL OVER THE WORLD	Ludacris Featuring Bobby Valentino	1
11	11	11	GET IT POPPIN'	Fast Joe Featuring Nelly	1
12	12	12	SHAKE IT OFF	Mariah Carey	1
13	13	13	DON'T PHUNK WITH MY HEART	The Black Eyed Peas	1
14	14	14	FEEL GOOD INC.	Paul Robeson	1
15	15	15	BEVERLY HILLS	Wheeler	1
16	16	16	GRIND WITH ME	Platby Kelly	1
17	17	17	THESE WORDS	Natasha Bedingfield	1
18	18	18	CATER 2 U	Destiny's Child	1
19	19	19	SCARS	Destiny's Child	1
20	20	20	HOLIDAY	Green Day	1
21	21	21	JUST THE GIRL	The Fall Five	1
22	22	22	SUGAR, WE'RE GOIN' DOWN	Fast Joe	1
23	23	23	COOL	Gwen Stefani	1
24	24	24	BEST OF YOU	Foot Fighters	1
25	25	25	JUST THE GIRL	The Fall Five	1
26	26	26	SWITCH	Will Smith	1
27	27	27	SINCE U BEEN GOOD	Kelly Clarkson	1
28	28	28	BACK THEN	Mika Jones	1
29	29	29	JUST A LIL BIT	90 Cent	1
30	30	30	SPEED OF SOUND	Clay Aiken	1
31	31	31	MISSISSIPPI GIRL	Clay Aiken	1
32	32	32	AS GOOD AS I ONCE WAS	Clay Aiken	1
33	33	33	ON	Clay Aiken	1
34	34	34	PLAY	Clay Aiken	1
35	35	35	SOMETHING MORE	Clay Aiken	1
36	36	36	LOVELY NO MORE	Clay Aiken	1
37	37	37	MAKE HER FEAR US	Clay Aiken	1
38	38	38	MR. BRIGHTSIDE	Clay Aiken	1
39	39	39	COLLIDE	Clay Aiken	1
40	40	40	LET ME GO	Clay Aiken	1
41	41	41	WEE ME THAT	Clay Aiken	1
42	42	42	HOW TO DEAL	Clay Aiken	1
43	43	43	THESE BOOTS ARE MADE FOR WALKIN'	Clay Aiken	1
44	44	44	BEAT NICE	Clay Aiken	1
45	45	45	BAO	Clay Aiken	1
46	46	46	LA TORTURA	Clay Aiken	1
47	47	47	GOLD DIGGER	Clay Aiken	1
48	48	48	FREE YOURSELF	Clay Aiken	1
49	49	49	SUMMER NIGHTS	Clay Aiken	1
50	50	50	DON'T LIE	Clay Aiken	1
51	51	51	A REAL FINE PLACE TO START	Clay Aiken	1
52	52	52	CHARLOTTE	Clay Aiken	1
53	53	53	LISTEN TO YOUR HEAVEN	Clay Aiken	1
54	54	54	FAST CARS AND FREEDOM	Clay Aiken	1
55	55	55	OUTTA CONTROL (REMIX)	Clay Aiken	1

WEEK	LAST WEEK	PEAK	TITLE	ARTIST	WEEKS ON CHART
56	56	56	BREATHIN' (2 AM)	Anita Baker	1
57	57	57	INCOMPLETE	Backstreet Boys	1
58	58	58	THIS IS HOW A HEART BREAKS	Rob Thomas	1
59	59	59	SO SEDUCTIVE	Tony Yayo Featuring 50 Cent	1
60	60	60	DON'T WORRY BUT A THING	Sheryl Crow	1
61	61	61	GOTTA GETCHA	Jamiro Quai	1
62	62	62	DEAN BOY	Boy n' On Hood	1
63	63	63	DO YOU WANT FRIENDS WITH	Tim McGraw	1
64	64	64	MAKING MEMORIES OF US	Keith Urban	1
65	65	65	TELL ME	Bobby Valentino	1
66	66	66	WELCOME TO JAMROCK	Derman Jr. Gongy Marley	1
67	67	67	UNTILTED (HOW CAN THIS HAPPEN TO ME)	Simple Plan	1
68	68	68	SEASONS OF LOVE	Cast Of Rent	1
69	69	69	AND THEN WHAT	Young Jazzy Featuring Mariah Carey	1
70	70	70	PLAY SOMETHING COUNTRY	Brooks & Dunn	1
71	71	71	HELENA (SO LONG & GOODNIGHT)	My Chemical Romance	1
72	72	72	DREAMS	The Game	1
73	73	73	DIAMONDS FROM SIERRA LEONE	Kanye West	1
74	74	74	ALCOHOL	Brandy	1
75	75	75	B.Y.O.B.	System Of A Down	1
76	76	76	HELP SOMEBODY	Van Zant	1
77	77	77	YOUR BODY	Pratt Kelly	1
78	78	78	CHARLIE LAST NAME: WILSON	Charlie Wilson	1
79	79	79	RIGHT HERE	Crash Rock	1
80	80	80	WORDPLAY	Jason Mraz	1
81	81	81	SOMETHING TO BE PROUD OF	Monique Green	1
82	82	82	REDNECK YACHT CLUB	Crash Rock	1
83	83	83	THE HAND THAT FEEDS	Nina Ina Morgan	1
84	84	84	MY HUMPS	The Black Eyed Peas	1
85	85	85	WAKE ME UP WHEN SEPTEMBER ENDS	Green Day	1
86	86	86	GOTTA MAKE IT	Tray Songz Featuring Tiana	1
87	87	87	BE MY ESCAPE	Resent K	1
88	88	88	INSIDE YOUR HEAVEN	Boyz n' the Hood	1
89	89	89	BELLY DANCER (BANANZA)	Akon	1
90	90	90	DIRTY LITTLE SECRET	The All-American Rejects	1
91	91	91	SOMEBOY'S HEART	James O'Neal	1
92	92	92	TRAPPED IN THE CLOSET	R. Kelly	1
93	93	93	STAY WITH ME (BRASS BED)	Joan Cope	1
94	94	94	PICKIN' WILDFLOWERS	Keith Anderson	1
95	95	95	I CAN STOP LOVING YOU	Keri	1
96	96	96	JACKED UP	Gratious Wilson	1
97	97	97	GEORGIA RAIN	Travis	1
98	98	98	HICKTOWN	Akon	1
99	99	99	GIRL	Beck	1

BEHIND THE BULLETS www.billboard.com

TV PAVES JOURNEY'S CHART TREK

Following a surprising No. 36 debut on Hot Digital Songs, Journey's top 10 Billboard Hot 100 hit "Family Guy" also featured in a recent airing of Fox's animated

Journey's "Greatest Hit" also benefits from 21% (100,000 units) and moves 9.4 on Top Pop Chart. That is the album's biggest sales week since February and its highest chart position since it hit No. 1 in May 2001.

—Silvia Pietrangola

GREATEST HIT
Journey

AIRPLAY TRACKING BY SALES DATA COMPILED BY



HOT 100 AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST (AIRPLAY / PROMOTION LABEL)
1	1	WE BELONG TOGETHER	THE POKIES (AIRPLAY / COLUMBIA)
2	11	LET ME HOLD YOU	NEW YEAR (AIRPLAY / COLUMBIA)
3	11	LOVE CONTROL	BEAT LOVER (AIRPLAY / COLUMBIA)
4	11	PON DE REPLAY	THE POKIES (AIRPLAY / COLUMBIA)
5	11	BEHIND THESE HAZEL EYES	BEAT LOVER (AIRPLAY / COLUMBIA)
6	11	WHY AM I ALWAYS THE FIRST TO KNOW	BEAT LOVER (AIRPLAY / COLUMBIA)
7	11	DON'T CHA	THE POKIES (AIRPLAY / COLUMBIA)
8	11	CATER 2 U	BEAT LOVER (AIRPLAY / COLUMBIA)
9	11	SHAKE IT OFF	THE POKIES (AIRPLAY / COLUMBIA)
10	11	GET IT POPPIN'	THE POKIES (AIRPLAY / COLUMBIA)
11	11	LISTEN TO YOUR HEART	THE POKIES (AIRPLAY / COLUMBIA)
12	11	YOU AND ME	THE POKIES (AIRPLAY / COLUMBIA)
13	11	GRIND WITH ME	THE POKIES (AIRPLAY / COLUMBIA)
14	11	HOLLABACK GIRL	THE POKIES (AIRPLAY / COLUMBIA)
15	11	LIKE YOU	THE POKIES (AIRPLAY / COLUMBIA)
16	11	DON'T PHUNK WITH MY HEART	THE POKIES (AIRPLAY / COLUMBIA)
17	11	GOLD DIGGER	THE POKIES (AIRPLAY / COLUMBIA)
18	11	MAKE HER FEEL GOOD	THE POKIES (AIRPLAY / COLUMBIA)
19	11	PLAY	THE POKIES (AIRPLAY / COLUMBIA)
20	11	SLIP	THE POKIES (AIRPLAY / COLUMBIA)
21	11	FREE YOURSELF	THE POKIES (AIRPLAY / COLUMBIA)
22	11	OH	THE POKIES (AIRPLAY / COLUMBIA)
23	11	MUST BE NICE	THE POKIES (AIRPLAY / COLUMBIA)
24	11	AS GOOD AS I ONCE WAS	THE POKIES (AIRPLAY / COLUMBIA)
25	11	JUST A L.A. BIT	THE POKIES (AIRPLAY / COLUMBIA)

272 material, composed of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats. **Billboard** **HOT 100** **AUG 20 2005**

HOT DIGITAL SONGS

WEEK	LAST WEEK	TITLE	ARTIST (AIRPLAY / PROMOTION LABEL)
1	1	PON DE REPLAY	THE POKIES (AIRPLAY / COLUMBIA)
2	11	DON'T CHA	THE POKIES (AIRPLAY / COLUMBIA)
3	11	YOU AND ME	THE POKIES (AIRPLAY / COLUMBIA)
4	11	JUST THE GIRL	THE POKIES (AIRPLAY / COLUMBIA)
5	11	FEEL GOOD INC.	THE POKIES (AIRPLAY / COLUMBIA)
6	11	SUGAR, WE'RE GOIN' DOWN	THE POKIES (AIRPLAY / COLUMBIA)
7	11	THESE HAZEL EYES	THE POKIES (AIRPLAY / COLUMBIA)
8	11	LOVE CONTROL	THE POKIES (AIRPLAY / COLUMBIA)
9	11	BEVERLY HILLS	THE POKIES (AIRPLAY / COLUMBIA)
10	11	HOLLABACK GIRL	THE POKIES (AIRPLAY / COLUMBIA)
11	11	LISTEN TO YOUR HEART	THE POKIES (AIRPLAY / COLUMBIA)
12	11	DON'T PHUNK WITH MY HEART	THE POKIES (AIRPLAY / COLUMBIA)
13	11	BEST OF YOU	THE POKIES (AIRPLAY / COLUMBIA)
14	11	BEHIND THESE HAZEL EYES	THE POKIES (AIRPLAY / COLUMBIA)
15	11	WE BELONG TOGETHER	THE POKIES (AIRPLAY / COLUMBIA)
16	11	THESE HAZEL EYES	THE POKIES (AIRPLAY / COLUMBIA)
17	11	SCARS	THE POKIES (AIRPLAY / COLUMBIA)
18	11	SWITCH	THE POKIES (AIRPLAY / COLUMBIA)
19	11	COOL	THE POKIES (AIRPLAY / COLUMBIA)
20	11	TRAPPED IN THE CLOSET	THE POKIES (AIRPLAY / COLUMBIA)
21	11	BLESS THE BROKEN ROAD	THE POKIES (AIRPLAY / COLUMBIA)
22	11	LET'S GET IT STARTED	THE POKIES (AIRPLAY / COLUMBIA)
23	11	YEAH!	THE POKIES (AIRPLAY / COLUMBIA)
24	11	LA TORTURA	THE POKIES (AIRPLAY / COLUMBIA)

Data for week of AUGUST 20, 2005 | For chart reprints call 646.554.4633

Billboard **HOT 100** **AUG 20 2005**

ADULT TOP 40

WEEK	LAST WEEK	TITLE	ARTIST (AIRPLAY / PROMOTION LABEL)
1	1	YOU AND ME	THE POKIES (AIRPLAY / COLUMBIA)
2	11	BEHIND THESE HAZEL EYES	THE POKIES (AIRPLAY / COLUMBIA)
3	11	SPEED OF SOUND	THE POKIES (AIRPLAY / COLUMBIA)
4	11	LOVELY NO MORE	THE POKIES (AIRPLAY / COLUMBIA)
5	11	LET ME GO	THE POKIES (AIRPLAY / COLUMBIA)
6	11	THIS IS HOW A HEART BREAKS	THE POKIES (AIRPLAY / COLUMBIA)
7	11	CHARLOT	THE POKIES (AIRPLAY / COLUMBIA)
8	11	BREATHIE (2 AM)	THE POKIES (AIRPLAY / COLUMBIA)
9	11	BETTER NOW	THE POKIES (AIRPLAY / COLUMBIA)
10	11	COLLIE	THE POKIES (AIRPLAY / COLUMBIA)
11	11	BOULEVARD OF BROKEN DREAMS	THE POKIES (AIRPLAY / COLUMBIA)
12	11	SINCE I BEEN GONE	THE POKIES (AIRPLAY / COLUMBIA)
13	11	GET TO ME	THE POKIES (AIRPLAY / COLUMBIA)
14	11	ONLY YOU	THE POKIES (AIRPLAY / COLUMBIA)
15	11	COOL	THE POKIES (AIRPLAY / COLUMBIA)
16	11	WORDPLAY	THE POKIES (AIRPLAY / COLUMBIA)
17	11	A LIFETIME	THE POKIES (AIRPLAY / COLUMBIA)
18	11	YOU'LL THINK OF ME	THE POKIES (AIRPLAY / COLUMBIA)
19	11	HOLLABACK GIRL	THE POKIES (AIRPLAY / COLUMBIA)
20	11	FOREVER	THE POKIES (AIRPLAY / COLUMBIA)
21	11	STATUS	THE POKIES (AIRPLAY / COLUMBIA)
22	11	NO MATTER WHAT	THE POKIES (AIRPLAY / COLUMBIA)
23	11	RICH GIRL	THE POKIES (AIRPLAY / COLUMBIA)
24	11	GOTTA GETCHA	THE POKIES (AIRPLAY / COLUMBIA)

ADULT CONTEMPORARY

WEEK	LAST WEEK	TITLE	ARTIST (AIRPLAY / PROMOTION LABEL)
1	1	YOU AND ME	THE POKIES (AIRPLAY / COLUMBIA)
2	11	BEHIND THESE HAZEL EYES	THE POKIES (AIRPLAY / COLUMBIA)
3	11	SPEED OF SOUND	THE POKIES (AIRPLAY / COLUMBIA)
4	11	LOVELY NO MORE	THE POKIES (AIRPLAY / COLUMBIA)
5	11	LET ME GO	THE POKIES (AIRPLAY / COLUMBIA)
6	11	THIS IS HOW A HEART BREAKS	THE POKIES (AIRPLAY / COLUMBIA)
7	11	CHARLOT	THE POKIES (AIRPLAY / COLUMBIA)
8	11	BREATHIE (2 AM)	THE POKIES (AIRPLAY / COLUMBIA)
9	11	BETTER NOW	THE POKIES (AIRPLAY / COLUMBIA)
10	11	COLLIE	THE POKIES (AIRPLAY / COLUMBIA)
11	11	BOULEVARD OF BROKEN DREAMS	THE POKIES (AIRPLAY / COLUMBIA)
12	11	SINCE I BEEN GONE	THE POKIES (AIRPLAY / COLUMBIA)
13	11	GET TO ME	THE POKIES (AIRPLAY / COLUMBIA)
14	11	ONLY YOU	THE POKIES (AIRPLAY / COLUMBIA)
15	11	COOL	THE POKIES (AIRPLAY / COLUMBIA)
16	11	WORDPLAY	THE POKIES (AIRPLAY / COLUMBIA)
17	11	A LIFETIME	THE POKIES (AIRPLAY / COLUMBIA)
18	11	YOU'LL THINK OF ME	THE POKIES (AIRPLAY / COLUMBIA)
19	11	HOLLABACK GIRL	THE POKIES (AIRPLAY / COLUMBIA)
20	11	FOREVER	THE POKIES (AIRPLAY / COLUMBIA)
21	11	STATUS	THE POKIES (AIRPLAY / COLUMBIA)
22	11	NO MATTER WHAT	THE POKIES (AIRPLAY / COLUMBIA)
23	11	RICH GIRL	THE POKIES (AIRPLAY / COLUMBIA)
24	11	GOTTA GETCHA	THE POKIES (AIRPLAY / COLUMBIA)

MODERN ROCK

WEEK	LAST WEEK	TITLE	ARTIST (AIRPLAY / PROMOTION LABEL)
1	1	BEST OF YOU	THE POKIES (AIRPLAY / COLUMBIA)
2	11	WAKE UP WHEN SEPTEMBER ENDS	THE POKIES (AIRPLAY / COLUMBIA)
3	11	RIGHT HERE	THE POKIES (AIRPLAY / COLUMBIA)
4	11	REMEDY	THE POKIES (AIRPLAY / COLUMBIA)
5	11	THE HAND THAT FEEDS	THE POKIES (AIRPLAY / COLUMBIA)
6	11	DON'T TREAD ME	THE POKIES (AIRPLAY / COLUMBIA)
7	11	GIRL	THE POKIES (AIRPLAY / COLUMBIA)
8	11	DON'T REMIND ME	THE POKIES (AIRPLAY / COLUMBIA)
9	11	BEVERLY HILLS	THE POKIES (AIRPLAY / COLUMBIA)
10	11	SUGAR, WE'RE GOIN' DOWN	THE POKIES (AIRPLAY / COLUMBIA)
11	11	HELENA SO LONG & GOODNIGHT	THE POKIES (AIRPLAY / COLUMBIA)
12	11	WE ARE ALL ON DRUGS	THE POKIES (AIRPLAY / COLUMBIA)
13	11	SWING LIFE AWAY	THE POKIES (AIRPLAY / COLUMBIA)
14	11	STARS	THE POKIES (AIRPLAY / COLUMBIA)
15	11	ONLY	THE POKIES (AIRPLAY / COLUMBIA)
16	11	ALL THESE THINGS THAT I'VE DONE	THE POKIES (AIRPLAY / COLUMBIA)
17	11	SPEED OF SOUND	THE POKIES (AIRPLAY / COLUMBIA)
18	11	HOW TO DEAL	THE POKIES (AIRPLAY / COLUMBIA)
19	11	STAND UP	THE POKIES (AIRPLAY / COLUMBIA)
20	11	MY DOORBELL	THE POKIES (AIRPLAY / COLUMBIA)
21	11	QUESTION!	THE POKIES (AIRPLAY / COLUMBIA)
22	11	CHOLOR	THE POKIES (AIRPLAY / COLUMBIA)
23	11	MIDDLE OF NOWHERE	THE POKIES (AIRPLAY / COLUMBIA)

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SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

AUG
20
2005

TOP R&B/HIP-HOP ALBUMS

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	ROCK-A-FELLA PRESENTS TEAIRA MARI	Let's Get It: Trug Motivation 101	1	1
2	TEAIRA MARI	Roc-A-Fella Presents Teaira Mari	2	2
3	MARLEY CARLEY	The Emancipation Of Mm...	1	3
4	R. KELLY	TP3 Reloaded	1	4
5	BOW WOW	Wanted	1	5
6	VARIOUS ARTISTS	Now 19	1	6
7	BOUNCE BOYZ	Hustle & Flow	1	7
8	YING YANG TWINZ	U.S.A.: United State Of Atlanta	1	8
9	MIKE JONES	Who Is Mike Jones?	1	9
10	BABYFACE	Grown & Sexy	1	10
11	SLIM THUG	Already Platinum	1	11
12	LYFE JENKINS	Lyle 200-100	1	12
13	THEY SONZ	I Gotta Make It	1	13
14	KEM	Album 9	1	14
15	MISSY ELLIOTT	The Cookbook	1	15
16	CHATEAU KEYSHIA COLE	The Way It Is	1	16
17	THE BLACK EYED PEAS	Monkey Business	1	17
18	MARY MARY	Mary Mary	1	18
19	PRETTY RICKY	Bluestans	1	19
20	WEBBIE	Savage Life	1	20
21	BO	BS	1	21
22	DESTINY'S CHILD	Destiny Fulfilled	1	22
23	BOYZ N DA HOOD	Boyz N Da Hood	1	23
24	BOBBY VALENTINO	Disturbing The Peace Presents Bobby Valentino	1	24
25	AC/DC	The Misery	1	25
26	PUBLIC ENEMY	Power To The People And The Beats: Public Enemy's Greatest Hits	1	26
27	COMMON	Be	1	27
28	LIL ROB	Twelve Eighteen: Part I	1	28
29	VARIOUS ARTISTS	Jermiana Dupri Presents... Young, Fly & Flashy Vol. 1	1	29
30	MARQUEE HOUSTON	Naked	1	30
31	JOHN LEGEND	Get Lifted	1	31
32	VARIOUS ARTISTS	Ruff Ryders: Redemption Volume 4	1	32
33	ANTHONY HAMILTON	Soulla	1	33
34	CASSIDY	Im A Hustla	1	34
35	VIVIAN GREEN	Vivian	1	35
36	FANTASIA	Free Yourself	1	36
37	OWSIE	Diplomats & DukeDaGoo Present: More Than Music, Vol. 1	1	37
38	CIARA	Goodies 2	1	38
39	OMARION	Goodies	1	39
40	RAHEEM DEVAUGHN	The Love Experience	1	40
41	TA	Urban Legend	1	41
42	THE GAME	The Documentary	1	42
43	AMERIE	Touch	1	43
44	FRANKIE J	The One	1	44
45	LADACRIS	The Red Light Anthem	1	45
46	FAT JOE	All Out Nothing	1	46
47	BIROMAN	Fast Money	1	47
48	THE GAME	Untold Story: Volume II	1	48
49	PATII LABELLE	Classic Moments	1	49
50	SONOCHUCK	Tyler Perry's Diary Of A Mad Black Woman	1	50
51	LEELA JAMES	A Change Is Gonna Come	1	51
52	FAITH EVANS	The First Lady	1	52
53	EMINEM	Encore	1	53
54	DADDY YANKEE	Burno Fire	1	54
55	DONNIE McCULLUM	Psalms, Hymns & Spiritual Songs	1	55

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
56	FRAYSER BOY	Me Being Me	1	56
57	JOCE	Back To The Future: The Very Best Of Jodeci	1	57
58	ADON	Trouble	1	58
59	BONE THUGS-N-HARMONY	Greatest Hits	1	59
60	SOUNDS OF BLACKNESS	Unity	1	60
61	B.G.	The Heart Of The Streets	1	61
62	VARIOUS ARTISTS	The Source Presents: Hip Hop Hits 10	1	62
63	112	Pleasure & Pain	1	63
64	VARIOUS ARTISTS	Wendy Williams Brings The Heat Vol. 1	1	64
65	MARVIN SAPP	Be Exalted	1	65
66	ALICIA KEYS	The Diary Of Alicia Keys	1	66
67	MICHAEL JACKSON	The Essential Michael Jackson	1	67
68	VARIOUS ARTISTS	WOW Gospel 2005	1	68
69	LIL JON & THE EAST SIDE BOYZ	Crunk Juice	1	69
70	MASTER P	Ghetto Bill	1	70
71	USHER	Confessions	1	71
72	GUCCI MANE	Trop House	1	72
73	JOSS STONE	Mind Body & Soul	1	73
74	VARIOUS ARTISTS	Slow Motion	1	74
75	STACY	Turning Point	1	75

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

WEEK	ARTIST	ALBUM	WEEKS ON CHART	PEAK POSITION
1	WILLIE NELSON	Countryman	1	1
2	VARIOUS ARTISTS	Gold	1	2
3	VARIOUS ARTISTS	Reggae Gold 2005	1	3
4	MATISIAHU	Live At Shubbs	1	4
5	VARIOUS ARTISTS	50 First Dates	1	5
6	SKINDRED	Babylon	1	6
7	BOB MARLEY	The Best Of Bob Marley	1	7
8	VARIOUS ARTISTS	Blazin' Reggae	1	8
9	T.O.K.	Unknown Language	1	9
10	SIZLA	Soul Deep	1	10
11	BOB MARLEY	Bob Marley Collection	1	11
12	BOB MARLEY	20 Best Of Bob Marley	1	12
13	MORGAN HERITAGE	Full Circle	1	13
14	VARIOUS ARTISTS	Soca Gold 2005	1	14
15	VARIOUS ARTISTS	Strictly The Best 32	1	15

BETWEEN THE BULLET... www.billboard.com

ROOKIE TEAIRA MARI STANDS TALL

Newcomer Teaira Mari earns this week's Hot Shot Debut at No. 2 on Top R&B/Hip-Hop Albums. With 69,000 units sold, "Roca-Fella Presents Teaira Mari" also enters the Billboard 200 at No. 5.

The lead track from the set, "Make Her Feel Good," is a top five video at BET and shines at No. 9 on Hot



R&B/Hip-Hop Songs, the best showing by a Roc-A-Fella artist on that list since Kanye West's "Jesus Walks" peaked at No. 2 in August 2004.

Teaira Mari just wrapped an appearance on MTV's "TRL." Coming soon: a stop on "Pepsi Music" and a stint as host of BET's "106 & Park."

—Raphael George

AUG
20
2005

R&B/HIP-HOP



AIRPLAY MONITORED BY
N
Nielsen
SoundScan
Data
Technology

HOT R&B/HIP-HOP AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST (LABEL) / PROMOTION (LABEL)	WEEKS ON CHART
1	21	41 WE BELONG TOGETHER	PHAROS (J) / UNIVERSAL (J)	☆
2	18	LET ME HOLD YOU	BOB MARLEY (J) / JARVIS (J)	☆
3	2	FREE YOURSELF	FAHRENHEIT (J) / JARVIS (J)	☆
4	26	MUST BE NICE	WINE (J) / JARVIS (J)	☆
5	6	GOLD DIGGER	DAVID WHITE (J) / JARVIS (J)	☆
6	11	LIKE YOU	DAVID WHITE (J) / JARVIS (J)	☆
7	13	PHIMPH ALL OVER THE WORLD	DAVID WHITE (J) / JARVIS (J)	☆
8	18	MAKE HER FEEL GOOD	DAVID WHITE (J) / JARVIS (J)	☆
9	18	LOSE CONTROL	DAVID WHITE (J) / JARVIS (J)	☆
10	17	CHARLIE LAST NAME: WILSON	DAVID WHITE (J) / JARVIS (J)	☆
11	12	HOLLABACK GIRL	DAVID WHITE (J) / JARVIS (J)	☆
12	10	SHAKE IT OFF	DAVID WHITE (J) / JARVIS (J)	☆
13	23	DIEM BOYZ	DAVID WHITE (J) / JARVIS (J)	☆
14	13	AND THEN THAT	DAVID WHITE (J) / JARVIS (J)	☆
15	12	PLAY	DAVID WHITE (J) / JARVIS (J)	☆
16	22	BACK THEN	DAVID WHITE (J) / JARVIS (J)	☆
17	15	I CAN'T STOP LOVING YOU	DAVID WHITE (J) / JARVIS (J)	☆
18	24	TELL ME	DAVID WHITE (J) / JARVIS (J)	☆
19	21	BELL	DAVID WHITE (J) / JARVIS (J)	☆
20	22	SO SEDUCTIVE	DAVID WHITE (J) / JARVIS (J)	☆
21	16	WELCOME TO JAMROCK	DAVID WHITE (J) / JARVIS (J)	☆
22	19	SLOW DOWN	DAVID WHITE (J) / JARVIS (J)	☆

HOT R&B/HIP-HOP SINGLES SALES

WEEK	LAST WEEK	TITLE	ARTIST (LABEL) / PROMOTION (LABEL)	WEEKS ON CHART
1	15	41 DON'T CHA	PHAROS (J) / UNIVERSAL (J)	☆
2	8	TAURUS HERE	PHAROS (J) / UNIVERSAL (J)	☆
3	7	ONETTO	PHAROS (J) / UNIVERSAL (J)	☆
4	3	THAT GIRL	PHAROS (J) / UNIVERSAL (J)	☆
5	6	IN THE KITCHEN/TRAPPED IN THE CLOSET (CHAPTER 1 OF 5)	PHAROS (J) / UNIVERSAL (J)	☆
6	16	GOLD DIGGER	DAVID WHITE (J) / JARVIS (J)	☆
7	21	UNBREAKABLE	DAVID WHITE (J) / JARVIS (J)	☆
8	18	BAD	DAVID WHITE (J) / JARVIS (J)	☆
9	13	WE BELONG TOGETHER	PHAROS (J) / UNIVERSAL (J)	☆
10	4	SHUT UP	DAVID WHITE (J) / JARVIS (J)	☆
11	13	RIDE	DAVID WHITE (J) / JARVIS (J)	☆
12	9	TELL ME	DAVID WHITE (J) / JARVIS (J)	☆
13	2	APPRECIATE EVERY PART OF ME	DAVID WHITE (J) / JARVIS (J)	☆
14	2	PLAYA'S ONLY	DAVID WHITE (J) / JARVIS (J)	☆
15	10	SO SEDUCTIVE	DAVID WHITE (J) / JARVIS (J)	☆
16	11	LOSE CONTROL	DAVID WHITE (J) / JARVIS (J)	☆
17	23	FROM THE BOTTOM OF MY HEART	DAVID WHITE (J) / JARVIS (J)	☆
18	22	PLAY	DAVID WHITE (J) / JARVIS (J)	☆
19	21	GOTTA GETCHA	DAVID WHITE (J) / JARVIS (J)	☆
20	17	PON OF REPLAY	DAVID WHITE (J) / JARVIS (J)	☆
21	16	CRY 4 ME	DAVID WHITE (J) / JARVIS (J)	☆
22	15	WHUTEA	DAVID WHITE (J) / JARVIS (J)	☆
23	14	GET IT POPPIN'	DAVID WHITE (J) / JARVIS (J)	☆

RYTHMIC AIRPLAY

WEEK	LAST WEEK	TITLE	ARTIST (LABEL) / PROMOTION (LABEL)	WEEKS ON CHART
1	10	41 LET ME HOLD YOU	PHAROS (J) / UNIVERSAL (J)	☆
2	2	WE BELONG TOGETHER	PHAROS (J) / UNIVERSAL (J)	☆
3	11	PHIMPH ALL OVER THE WORLD	DAVID WHITE (J) / JARVIS (J)	☆
4	11	PON OF REPLAY	DAVID WHITE (J) / JARVIS (J)	☆
5	16	SUMMER NIGHTS	DAVID WHITE (J) / JARVIS (J)	☆
6	21	GRIND WITH ME	DAVID WHITE (J) / JARVIS (J)	☆
7	18	BAD	DAVID WHITE (J) / JARVIS (J)	☆
8	13	SHAKE IT OFF	DAVID WHITE (J) / JARVIS (J)	☆
9	13	GET IT POPPIN'	DAVID WHITE (J) / JARVIS (J)	☆
10	15	LOSE CONTROL	DAVID WHITE (J) / JARVIS (J)	☆
11	14	PLAY	DAVID WHITE (J) / JARVIS (J)	☆
12	13	BACK THEN	DAVID WHITE (J) / JARVIS (J)	☆
13	11	GIVE ME	DAVID WHITE (J) / JARVIS (J)	☆
14	8	CATER 2 U	DAVID WHITE (J) / JARVIS (J)	☆
15	10	YOUR BODY	DAVID WHITE (J) / JARVIS (J)	☆
16	15	OUTTA CONTROL (REMIX)	DAVID WHITE (J) / JARVIS (J)	☆
17	18	LIKE YOU	DAVID WHITE (J) / JARVIS (J)	☆
18	14	MAKE HER FEEL GOOD	DAVID WHITE (J) / JARVIS (J)	☆
19	20	DON'T CHA	PHAROS (J) / UNIVERSAL (J)	☆
20	21	GOTTA GETCHA	DAVID WHITE (J) / JARVIS (J)	☆
21	17	OH	DAVID WHITE (J) / JARVIS (J)	☆
22	17	CRY 4 ME	DAVID WHITE (J) / JARVIS (J)	☆
23	16	WHUTEA	DAVID WHITE (J) / JARVIS (J)	☆
24	15	TELL ME	DAVID WHITE (J) / JARVIS (J)	☆

ADULT R&B

WEEK	LAST WEEK	TITLE	ARTIST (LABEL) / PROMOTION (LABEL)	WEEKS ON CHART
1	15	41 WE BELONG TOGETHER	PHAROS (J) / UNIVERSAL (J)	☆
2	13	I CAN'T STOP LOVING YOU	DAVID WHITE (J) / JARVIS (J)	☆
3	2	CHARLIE LAST NAME: WILSON	DAVID WHITE (J) / JARVIS (J)	☆
4	21	FREE YOURSELF	FAHRENHEIT (J) / JARVIS (J)	☆
5	16	PURIFY ME	DAVID WHITE (J) / JARVIS (J)	☆
6	10	GOTTA GO GOTTA LEAVE (TIRE)	DAVID WHITE (J) / JARVIS (J)	☆
7	14	CROSS MY MIND	DAVID WHITE (J) / JARVIS (J)	☆
8	12	PLEASE	DAVID WHITE (J) / JARVIS (J)	☆
9	11	SORRY FOR THE STUPID THINGS	DAVID WHITE (J) / JARVIS (J)	☆
10	9	FROM THE BOTTOM OF MY HEART	DAVID WHITE (J) / JARVIS (J)	☆
11	10	TRUTH IS	DAVID WHITE (J) / JARVIS (J)	☆
12	10	AGAIN	DAVID WHITE (J) / JARVIS (J)	☆
13	12	FOREVER, FOR ALWAYS, FOR LOVE	DAVID WHITE (J) / JARVIS (J)	☆
14	9	FIND YOUR WAY (BACK IN MY LIFE)	DAVID WHITE (J) / JARVIS (J)	☆
15	8	AIN'T NO WAY	DAVID WHITE (J) / JARVIS (J)	☆
16	10	WORK IT OUT	DAVID WHITE (J) / JARVIS (J)	☆
17	8	MERIMEX	DAVID WHITE (J) / JARVIS (J)	☆
18	10	I'M READY	DAVID WHITE (J) / JARVIS (J)	☆
19	11	GIRL	DAVID WHITE (J) / JARVIS (J)	☆
20	12	I WANNA BE LOVED	DAVID WHITE (J) / JARVIS (J)	☆
21	13	MUST BE NICE	DAVID WHITE (J) / JARVIS (J)	☆
22	14	PURE GOLD	DAVID WHITE (J) / JARVIS (J)	☆
23	7	SO HIGH	DAVID WHITE (J) / JARVIS (J)	☆
24	7	SOMEONE WATCHING OVER YOU	DAVID WHITE (J) / JARVIS (J)	☆
25	12	SLOW DOWN	DAVID WHITE (J) / JARVIS (J)	☆

HITPREDICTOR

WEEK	LAST WEEK	TITLE	ARTIST (LABEL) / PROMOTION (LABEL)	WEEKS ON CHART
1	15	41 WE BELONG TOGETHER	PHAROS (J) / UNIVERSAL (J)	☆
2	13	I CAN'T STOP LOVING YOU	DAVID WHITE (J) / JARVIS (J)	☆
3	2	CHARLIE LAST NAME: WILSON	DAVID WHITE (J) / JARVIS (J)	☆
4	21	FREE YOURSELF	FAHRENHEIT (J) / JARVIS (J)	☆
5	16	PURIFY ME	DAVID WHITE (J) / JARVIS (J)	☆
6	10	GOTTA GO GOTTA LEAVE (TIRE)	DAVID WHITE (J) / JARVIS (J)	☆
7	14	CROSS MY MIND	DAVID WHITE (J) / JARVIS (J)	☆
8	12	PLEASE	DAVID WHITE (J) / JARVIS (J)	☆
9	11	SORRY FOR THE STUPID THINGS	DAVID WHITE (J) / JARVIS (J)	☆
10	9	FROM THE BOTTOM OF MY HEART	DAVID WHITE (J) / JARVIS (J)	☆
11	10	TRUTH IS	DAVID WHITE (J) / JARVIS (J)	☆
12	10	AGAIN	DAVID WHITE (J) / JARVIS (J)	☆
13	12	FOREVER, FOR ALWAYS, FOR LOVE	DAVID WHITE (J) / JARVIS (J)	☆
14	9	FIND YOUR WAY (BACK IN MY LIFE)	DAVID WHITE (J) / JARVIS (J)	☆
15	8	AIN'T NO WAY	DAVID WHITE (J) / JARVIS (J)	☆
16	10	WORK IT OUT	DAVID WHITE (J) / JARVIS (J)	☆
17	8	MERIMEX	DAVID WHITE (J) / JARVIS (J)	☆
18	10	I'M READY	DAVID WHITE (J) / JARVIS (J)	☆
19	11	GIRL	DAVID WHITE (J) / JARVIS (J)	☆
20	12	I WANNA BE LOVED	DAVID WHITE (J) / JARVIS (J)	☆
21	13	MUST BE NICE	DAVID WHITE (J) / JARVIS (J)	☆
22	14	PURE GOLD	DAVID WHITE (J) / JARVIS (J)	☆
23	7	SO HIGH	DAVID WHITE (J) / JARVIS (J)	☆
24	7	SOMEONE WATCHING OVER YOU	DAVID WHITE (J) / JARVIS (J)	☆
25	12	SLOW DOWN	DAVID WHITE (J) / JARVIS (J)	☆

IMPACT! PROVIDED BY

SALTS DATA COMPILED BY



HOT R&B/HIP-HOP SONGS

WEEK	DATE	TITLE	ARTIST	IMPACT! / PREVIOUS LABEL
1	1	21	WE BELONG TOGETHER	Marsha Carey
2	2	2	LET ME HOLD YOU	Boyz n the Berrys
3	3	3	CATER 2 U	Destiny's Child
4	4	4	FREE YOURSELF	Faith Evans
5	5	5	BE NICE	Lyfe Jennings
6	6	6	GOLD DIGGER	Kanye West Featuring Jay-Z
7	7	7	LIKE YOU	Boyz n the Berrys
8	8	8	MAKE HER FEEL GOOD	Terina Miller
9	9	9	LOSE CONTROL	Musiq Souljah Featuring Cera & Fat Man Scoop
10	10	10	DON'T CHA	The Pussycat Dolls Featuring Busta Rhymes
11	11	11	HOLLABACK GIRL	Christine Miliano
12	12	12	CHARLIE, LAST NAME: WILSON	Charlie Wilson
13	13	13	SHAKE IT OFF	Boyz n the Berrys
14	14	14	DEEP BOYZ	Boyz n the Berrys
15	15	15	AND THEN WHAT	Young Jeezy Featuring Marvell Fresh
16	16	16	PLAY	David Banner
17	17	17	RACK THEN	Miss J
18	18	18	BADE	Young T&G Featuring Mike Jones & J. Lo
19	19	19	GIVE ME THAT	Webbie Featuring Bun B
20	20	20	I CAN'T STOP LOVING YOU	Kem
21	21	21	GOTTA MAKE IT	Trey Songz Featuring Tera Lynn
22	22	22	TELL ME	Bobby Valentino
23	23	23	SO REDUCTIVE	Tony Yee Featuring Lil' Kim
24	24	24	WELCOME TO JAMM	Damian "X" Gong
25	25	25	SLOW DOWN	Bobby Valentino
26	26	26	WAIT (THE WHISPER SONG)	Young T&G
27	27	27	GRIND WITH ME	Pretty Ricky
28	28	28	TRUTH IS	Faith Evans
29	29	29	ALREADY KNOW	112 Featuring Foxy Brown
30	30	30	NAKED	Marques Houston
31	31	31	OUTTA CONTROL (REMX)	50 Cent Featuring Mobb Deep
32	32	32	DREAMS	The Game
33	33	33	OH	Clare Fischer Featuring Ludacris
34	34	34	PON DE REPLAY	Rehears
35	35	35	GOTTA GET OUTTA HERE (REMIX)	112 Featuring Foxy Brown
36	36	36	ASAP	Dr. Dre
37	37	37	FOOTPRINTS	T.O.K.
38	38	38	DEAR SUMMER	One Direction
39	39	39	TOUCH	Chris Brown
40	40	40	PLEASE	Timbaland
41	41	41	FM A KING	FSC Featuring T.I. & Lil' Scrappy
42	42	42	SOUL SURVIVOR	Young Jeezy Featuring Marvell Fresh
43	43	43	SITTIN' SIDEWALK	Paul Wall Featuring Big Pokey
44	44	44	GET IT POPPIN'	Fat Joe Featuring Nitty
45	45	45	DIAMONDS FROM BERRA LEGNO	Kanye West
46	46	46	GO!	Common
47	47	47	JUST A LIL BIT	50 Cent
48	48	48	I THINK THEY LIKE ME	Young Jeezy Featuring Marvell Fresh
49	49	49	WORK IT OUT	Charles G. Hayes And The Warriors Featuring Denise Williams
50	50	50	CROSS MY MIND	Jill Scott

WEEK	DATE	TITLE	ARTIST	IMPACT! / PREVIOUS LABEL
51	51	51	BAD CINEMA	Webbie Featuring Tera Lynn
52	52	52	MESMERIZED	Faith Evans
53	53	53	PLAYA'S ONLY	R. Kelly Featuring The Game
54	54	54	SO HIGH	John Legend
55	55	55	PRESIDENTIAL	NoniBlood
56	56	56	FROM THE BOTTOM OF MY HEART	Shirley Womack
57	57	57	QUICK, NIGGERS!	Twista Featuring Tony Starks
58	58	58	PURIFY ME	India.Arie
59	59	59	STAY FLII	Three 6 Mafia Featuring Young Buck & Egorama
60	60	60	SORRY FOR THE STUPID THINGS	Subsistence
61	61	61	TALOUS HERE	Taurus
62	62	62	YOUR BODY	Patty Love
63	63	63	ANYT HO WAY	Post Malone Featuring Marvell Fresh
64	64	64	I'M SPRUNG	T-Pain
65	65	65	GET LOOSE	T.I. Featuring Nelly
66	66	66	LAFFY TAFFY	Dal
67	67	67	SHUT UP	Lil' Kim
68	68	68	TRAPPED IN THE CLOSET	R. Kelly
69	69	69	I WANT TO BE LOVED	Eric Burdon
70	70	70	LIGHTERS UP	Lil' Kim
71	71	71	FIND YOUR WAY (BACK IN MY LIFE)	Yitty
72	72	72	GET NO OOH WEE	Tyra Featuring Penelope
73	73	73	GHETTO	Scoundrills Featuring Pastor Troy
74	74	74	WHUTEVA	Young T&G
75	75	75	STAY	No-Featuring Peace
76	76	76	SLOW WIND	R. Kelly
77	77	77	UPS & DOWNS	Snoop Dogg Featuring The Bee Gees
78	78	78	DON'T TRIP	8 Feet Featuring Lil Wayne
79	79	79	WHERE DA AT?	Timbaland
80	80	80	ROCK-A-RYE	Black Butterflies
81	81	81	BOY STANCE	Crazy
82	82	82	CAN I LIVE	Nick Cannon Featuring Anthony Hamilton
83	83	83	HEAVEN	Mary Mary
84	84	84	MINE AGAIN	Mercy Carre
85	85	85	THAT GIRL	Featuring Twenty 1
86	86	86	FATHER ELEPHANT	Elephant Man
87	87	87	GEORGIA PEACH	RuPaul
88	88	88	LOVE YOU 'TIL I DIE	Young Gutz
89	89	89	SET IT OFF	J. Moss
90	90	90	WE MUST PRAISE	Mint Condition
91	91	91	TM READY	112
92	92	92	UNBREAKABLE	Big Tuff
93	93	93	UNBREAKABLE	Unbreakable
94	94	94	DIAMONDS ON MY NECK	Slim Thug

ADULT PLAY STIRRS BENÉT'S RETURN

With the shadows of a very public divorce and an aborted album behind him, Eric Benét bows on No. 74, his first appearance in four years on Hot R&B/Hip-Hop Songs "I Wanna Be Loved" starts No. 36 on Adult R&B, the largest jump on the chart since Anta Baker's "You're My Everything" leaped 25.9 in July 2004. "Love" comes from "Hurricane," which entered Top R&B/Hip-Hop Albums at No. 27 in the July 9 issue.

Benét spent two weeks at No. 1 in 1999 with "Spend My Life With You," featuring Tamia, and hit No. 9 with "Love Don't Love Me" in 2001.

—Rapha George

WEEK 20 2005 COUNTRY Billboard

SALES DATA COMPILED BY
Nielsen
SoundScan

TOP COUNTRY ALBUMS

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	ALBUM	LABEL	PRICE	COPIES	TITLE
1		1	41	FAITH HILL	Feels Like Today	Capitol	\$19.98	100,000	1
2	1	2	40	TOBY KEITH	Honkytonk University	Mercury	\$19.98	80,000	2
3	2	3	39	SUGARLAND	Twice The Speed Of Life	Mercury	\$19.98	70,000	3
4	3	4	38	KEITH URBAN	Be Here	Mercury	\$19.98	60,000	4
5	4	5	37	GEORGE STRAIT	Somewhere Down In Texas	Mercury	\$19.98	50,000	5
6	5	6	36	GRETCHEN WILSON	Here For The Party	Mercury	\$19.98	40,000	6
7	6	7	35	JASON ALDEAN	Jason Aldean	Mercury	\$19.98	30,000	7
8	7	8	34	TOBY KEITH	Greatest Hits 2	Mercury	\$19.98	20,000	8
9	8	9	33	BIG & RICH	Horse Of A Different Color	Mercury	\$19.98	10,000	9
10	9	10	32	KENNY CHESNEY	When The Sun Goes Down	Mercury	\$19.98	10,000	10
11	10	11	31	TIM MCGRAW	Live Like You Were Dying	Mercury	\$19.98	10,000	11
12	11	12	30	MONTGOMERY GENTRY	You Do Your Thing	Mercury	\$19.98	10,000	12
13	12	13	29	SHANIA TWAIN	Greatest Hits	Mercury	\$19.98	10,000	13
14	13	14	28	VAN ZANT	Get Right With The Man	Mercury	\$19.98	10,000	14
15	14	15	27	LARRY THE CABLE GUY	The Right To Bare Arms	Mercury	\$19.98	10,000	15
16	15	16	26	KEITH ANDERSON	Three Chord Country And American Rock & Roll	Mercury	\$19.98	10,000	16
17	16	17	25	DIERKS BENTLEY	Modern Day Dollar	Mercury	\$19.98	10,000	17
18	17	18	24	VARIOUS ARTISTS	100 Number Ones	Mercury	\$19.98	10,000	18
19	18	19	23	BLAKE SHELTON	Blake Shelton's Barn & Grill	Mercury	\$19.98	10,000	19
20	19	20	22	WILLIE NELSON	Cryin' Out Loud	Mercury	\$19.98	10,000	20
21	20	21	21	COWBOY TROY	Loco Motive	Mercury	\$19.98	10,000	21
22	21	22	20	HOT APPLE PIE	Hot Apple Pie	Mercury	\$19.98	10,000	22
23	22	23	19	TRACE ADAMS	Songs About Me	Mercury	\$19.98	10,000	23
24	23	24	18	LEANN RIMES	This Woman	Mercury	\$19.98	10,000	24
25	24	25	17	CRAIG MORGAN	My Kind Of Livin'	Mercury	\$19.98	10,000	25
26	25	26	16	REBA MCKENTRE	Room To Breathe	Mercury	\$19.98	10,000	26
27	26	27	15	JO DEE MESSINA	Delicious Surprise	Mercury	\$19.98	10,000	27
28	27	28	14	JOSH GRACIN	Josh Gracin	Mercury	\$19.98	10,000	28
29	28	29	13	EMERSON HARRIS	The Very Best Of Emerson Harris, Heaters & Thunders	Mercury	\$19.98	10,000	29
30	29	30	12	SHOOTER JENNINGS	Put The O Back In Country	Mercury	\$19.98	10,000	30
31	30	31	11	SHEAOSIS	Sweet Righty	Mercury	\$19.98	10,000	31
32	31	32	10	THE WARREN BROTHERS	Barely Famous Hits	Mercury	\$19.98	10,000	32
33	32	33	9	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	Mercury	\$19.98	10,000	33
34	33	34	8	ERIK JO	Martino	Mercury	\$19.98	10,000	34
35	34	35	7	MARTINA MCBRIDE	Restless	Mercury	\$19.98	10,000	35
36	35	36	6	SARA EVANS	Shocks! Y'all	Mercury	\$19.98	10,000	36
37	36	37	5	TOBY KEITH	Greatest Hits Volume 8	Mercury	\$19.98	10,000	37
38	37	38	4	ALAN JACKSON	Blame The Vain	Mercury	\$19.98	10,000	38
39	38	39	3	DWIGHT YOAKAM	The Greatest Hits Collection 9	Mercury	\$19.98	10,000	39
40	39	40	2	BROOKS & DUNN	The Legend	Mercury	\$19.98	10,000	40
41	40	41	1	JOHNNY CASH	Brave	Mercury	\$19.98	10,000	41
42	41	42	1	JAMIE O'NEAL	Passing Through	Mercury	\$19.98	10,000	42
43	42	43	1	NACE	Songs	Mercury	\$19.98	10,000	43
44	43	44	1	WILLIE NELSON	There's More Where That Came From	Mercury	\$19.98	10,000	44
45	44	45	1	LEE ANN WOMACK	Lonely Runs Both Ways	Mercury	\$19.98	10,000	45
46	45	46	1	ALISON KRAUSS + UNION STATION	Diaria Bentley	Mercury	\$19.98	10,000	46
47	46	47	1	DIERKS BENTLEY	Shaken Not Stirred	Mercury	\$19.98	10,000	47
48	47	48	1	PHIL VASAR	The Very Best Of Dwight Yoakam	Mercury	\$19.98	10,000	48
49	48	49	1	DWIGHT YOAKAM	The Very Best Of Randy Travis	Mercury	\$19.98	10,000	49
50	49	50	1	RANDY TRAVIS	Greatest Hits 1994-2004	Mercury	\$19.98	10,000	50
51	50	51	1	TERRI CLARK	Greatest Hits	Mercury	\$19.98	10,000	51
52	51	52	1	LEE ANN WOMACK	Greatest Hits	Mercury	\$19.98	10,000	52

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	ALBUM	LABEL	PRICE	COPIES	TITLE
1		1	41	FAITH HILL	Feels Like Today	Capitol	\$19.98	100,000	1
2	1	2	40	TOBY KEITH	Honkytonk University	Mercury	\$19.98	80,000	2
3	2	3	39	SUGARLAND	Twice The Speed Of Life	Mercury	\$19.98	70,000	3
4	3	4	38	KEITH URBAN	Be Here	Mercury	\$19.98	60,000	4
5	4	5	37	GEORGE STRAIT	Somewhere Down In Texas	Mercury	\$19.98	50,000	5
6	5	6	36	GRETCHEN WILSON	Here For The Party	Mercury	\$19.98	40,000	6
7	6	7	35	JASON ALDEAN	Jason Aldean	Mercury	\$19.98	30,000	7
8	7	8	34	TOBY KEITH	Greatest Hits 2	Mercury	\$19.98	20,000	8
9	8	9	33	BIG & RICH	Horse Of A Different Color	Mercury	\$19.98	10,000	9
10	9	10	32	KENNY CHESNEY	When The Sun Goes Down	Mercury	\$19.98	10,000	10
11	10	11	31	TIM MCGRAW	Live Like You Were Dying	Mercury	\$19.98	10,000	11
12	11	12	30	MONTGOMERY GENTRY	You Do Your Thing	Mercury	\$19.98	10,000	12
13	12	13	29	SHANIA TWAIN	Greatest Hits	Mercury	\$19.98	10,000	13
14	13	14	28	VAN ZANT	Get Right With The Man	Mercury	\$19.98	10,000	14
15	14	15	27	LARRY THE CABLE GUY	The Right To Bare Arms	Mercury	\$19.98	10,000	15
16	15	16	26	KEITH ANDERSON	Three Chord Country And American Rock & Roll	Mercury	\$19.98	10,000	16
17	16	17	25	DIERKS BENTLEY	Modern Day Dollar	Mercury	\$19.98	10,000	17
18	17	18	24	VARIOUS ARTISTS	100 Number Ones	Mercury	\$19.98	10,000	18
19	18	19	23	BLAKE SHELTON	Blake Shelton's Barn & Grill	Mercury	\$19.98	10,000	19
20	19	20	22	WILLIE NELSON	Cryin' Out Loud	Mercury	\$19.98	10,000	20
21	20	21	21	COWBOY TROY	Loco Motive	Mercury	\$19.98	10,000	21
22	21	22	20	HOT APPLE PIE	Hot Apple Pie	Mercury	\$19.98	10,000	22
23	22	23	19	TRACE ADAMS	Songs About Me	Mercury	\$19.98	10,000	23
24	23	24	18	LEANN RIMES	This Woman	Mercury	\$19.98	10,000	24
25	24	25	17	CRAIG MORGAN	My Kind Of Livin'	Mercury	\$19.98	10,000	25
26	25	26	16	REBA MCKENTRE	Room To Breathe	Mercury	\$19.98	10,000	26
27	26	27	15	JO DEE MESSINA	Delicious Surprise	Mercury	\$19.98	10,000	27
28	27	28	14	JOSH GRACIN	Josh Gracin	Mercury	\$19.98	10,000	28
29	28	29	13	EMERSON HARRIS	The Very Best Of Emerson Harris, Heaters & Thunders	Mercury	\$19.98	10,000	29
30	29	30	12	SHOOTER JENNINGS	Put The O Back In Country	Mercury	\$19.98	10,000	30
31	30	31	11	SHEAOSIS	Sweet Righty	Mercury	\$19.98	10,000	31
32	31	32	10	THE WARREN BROTHERS	Barely Famous Hits	Mercury	\$19.98	10,000	32
33	32	33	9	KENNY CHESNEY	Be As You Are: Songs From An Old Blue Chair	Mercury	\$19.98	10,000	33
34	33	34	8	ERIK JO	Martino	Mercury	\$19.98	10,000	34
35	34	35	7	MARTINA MCBRIDE	Restless	Mercury	\$19.98	10,000	35
36	35	36	6	SARA EVANS	Shocks! Y'all	Mercury	\$19.98	10,000	36
37	36	37	5	TOBY KEITH	Greatest Hits Volume 8	Mercury	\$19.98	10,000	37
38	37	38	4	ALAN JACKSON	Blame The Vain	Mercury	\$19.98	10,000	38
39	38	39	3	DWIGHT YOAKAM	The Greatest Hits Collection 9	Mercury	\$19.98	10,000	39
40	39	40	2	BROOKS & DUNN	The Legend	Mercury	\$19.98	10,000	40
41	40	41	1	JOHNNY CASH	Brave	Mercury	\$19.98	10,000	41
42	41	42	1	JAMIE O'NEAL	Passing Through	Mercury	\$19.98	10,000	42
43	42	43	1	NACE	Songs	Mercury	\$19.98	10,000	43
44	43	44	1	WILLIE NELSON	There's More Where That Came From	Mercury	\$19.98	10,000	44
45	44	45	1	LEE ANN WOMACK	Lonely Runs Both Ways	Mercury	\$19.98	10,000	45
46	45	46	1	ALISON KRAUSS + UNION STATION	Diaria Bentley	Mercury	\$19.98	10,000	46
47	46	47	1	DIERKS BENTLEY	Shaken Not Stirred	Mercury	\$19.98	10,000	47
48	47	48	1	PHIL VASAR	The Very Best Of Dwight Yoakam	Mercury	\$19.98	10,000	48
49	48	49	1	DWIGHT YOAKAM	The Very Best Of Randy Travis	Mercury	\$19.98	10,000	49
50	49	50	1	RANDY TRAVIS	Greatest Hits 1994-2004	Mercury	\$19.98	10,000	50
51	50	51	1	TERRI CLARK	Greatest Hits	Mercury	\$19.98	10,000	51
52	51	52	1	LEE ANN WOMACK	Greatest Hits	Mercury	\$19.98	10,000	52

TOP BLUEGRASS ALBUMS

WEEK	LAST WEEK	PEAK	WEEKS ON CHART	ARTIST	ALBUM	LABEL	PRICE	COPIES	TITLE
1		1	41	ALISON KRAUSS + UNION STATION	Lonely Runs Both Ways	Mercury	\$19.98	100,000	1
2	1	2	40	THE OEL MCCOY BAND	The Company We Keep	Mercury	\$19.98	80,000	2
3	2	3	39	OLD CROW MEDICINE SHOW	O.C.M.S.	Mercury	\$19.98	70,000	3
4	3	4	38	THE GREENDARCS	Weather And Water	Mercury	\$19.98	60,000	4
5	4	5	37	NICKEL CREEK	Why Should The Fire Die?	Mercury	\$19.98	50,000	5
6	5	6	36	RHONDA VINCENT AND THE RAGE	Reg'd! Live	Mercury	\$19.98	40,000	6
7	6	7	35	BLUE HIGHLAND	Marblehead	Mercury	\$19.98	30,000	7
8	7	8	34	RICKY SKAGGS & KENTUCKY THUNDER	Brand New Strings	Mercury	\$19.98	20,000	8
9	8	9	33	CHARLIE POOLE	You Ain't Told 'n Me: Charlie Poole And The Roots Of Country Music	Mercury	\$19.98	10,000	9
10	9	10	32	STEVE IVY	Bluegrass Gospel	Mercury	\$19.98	10,000	10
11	10	11	31	ABIGAIL WASHBURN	Song Of The Traveling Dancer	Mercury	\$19.98	10,000	11
12	11	12	30	UNCLE EARL	She Wants For Night	Mercury	\$19.98	10,000	12
13	12	13	29	RALPH STANLEY	Shine On	Mercury	\$19.98	10,000	13
14	13	14	28	STEVE IVY	20 Best Of Bluegrass Gospel	Mercury	\$19.98	10,000	14
15	14	15	27	THE GRASCALS	The Grascals	Mercury	\$19.98	10,000	15

BETWEEN THE BULLETS www.billboard.com

CMA SPECIAL LIFTS ALBUM SALES

Faith Hill's No. 1 debut with "Fireflies" and Alison Krauss + Union Station's Aug. 2 "CMA Music Festival" fuel a 58% increase in volume on Top Country Albums. Even without Hill's new album, unit sales on the chart are up 2.5% from the prior week.

"CMA" performers, including Rascal Flatts, Dierks Bentley, Big & Rich, Sugarland and Gretchen Wilson, benefit from the second annual Country Music Assn.-sponsored show, which ran on CBS last year. It is the first CMA show on ABC under a recent agreement that also will move the annual CMA Awards to that network Nov. 15.

Rascal Flatts' "Feels Like Today" grabs the Greatest Gainer cup with an increase of more than 6,000 copies, while Wilson's "Here For The Party" and Big & Rich's "Horse of a Different Color" each improve by 24%.

Street-date woes cause an early bow for Nickel Creek's set, "Why Should the Fire Die?" at No. 5 on Top Bluegrass Albums. It should top that chart next week.

—Wade Jensen



CMA MUSIC FESTIVAL
FAN FAIR

Billboard COUNTRY

AUG 20 2005

HOT COUNTRY SONGS

WEEK	LAST WEEK	PEAK	TITLE	ARTIST
1	1	14	AS GOOD AS I ONCE WAS (LITTLE NICHOLE & PATTON KEMP)	Toy Kelly @ JIVE
2	2	2	SOMETHING MORE (JASON ALDEAN & KYLE GAST)	Supertramp @ JIVE
3	3	4	MISSISSIPPI GIRL (DAVID ALLY & JASON ALDEAN)	Faith Hill @ JIVE
4	5	5	PLAY SOMETHING COUNTRY (JASON ALDEAN & JASON KEMP)	Brooks & Dunn @ JIVE
5	6	6	ALCOHOL (TODD GUNTER)	Brook Packer @ JIVE
6	7	7	DO YOU WANT FRIES WITH THAT (KYLE GAST & JASON ALDEAN)	Tim McGraw @ JIVE
7	8	8	A REAL TIME PLACE TO START (JASON ALDEAN & JASON KEMP)	Save Evans @ JIVE
8	9	9	FAST CARS AND FREEDOM (KYLE GAST & JASON ALDEAN)	Rascal Flatts @ JIVE
9	10	10	DON'T WORRY 'BOUT A THING (JASON ALDEAN & JASON KEMP)	Sheddy @ JIVE
10	11	11	NELP SOMEBODY (JASON ALDEAN & JASON KEMP)	Van Zant @ JIVE
11	12	12	MAKING MEMORIES OF US (JASON ALDEAN & JASON KEMP)	Keith Urban @ JIVE
12	13	13	SOMETHING TO BE PROUD OF (JASON ALDEAN & JASON KEMP)	Montgomery Gentry @ JIVE
13	14	14	SOMEBODY'S HERO (JASON ALDEAN & JASON KEMP)	James O'Neal @ JIVE
14	15	15	REDNECK YACHT CLUB (JASON ALDEAN & JASON KEMP)	Craig Morgan @ JIVE
15	16	16	THE STATIST (JASON ALDEAN & JASON KEMP)	Gretchen Lowman @ JIVE
16	17	17	ARLINGTON (JASON ALDEAN & JASON KEMP)	Trace Adkins @ JIVE
17	18	18	STAY WITH ME (BRASS BED) (JASON ALDEAN & JASON KEMP)	Josh Gracin @ JIVE
18	19	19	GEORGIA RAIR (JASON ALDEAN & JASON KEMP)	Travis Tinsley @ JIVE
19	20	20	HICK TOWN (JASON ALDEAN & JASON KEMP)	Jason Aldean @ JIVE
20	21	21	YOU LIKE COINING HOME (JASON ALDEAN & JASON KEMP)	Lonestar @ JIVE
21	22	22	YOU'LL BE THERE (JASON ALDEAN & JASON KEMP)	George Strait @ JIVE
22	23	23	PROBABLY WON'T BE THIS WAY (JASON ALDEAN & JASON KEMP)	LeAnn Rimes @ JIVE
23	24	24	BEST I EVER HAD (JASON ALDEAN & JASON KEMP)	Gary Allan @ JIVE
24	25	25	KEG IN THE CLOSET (JASON ALDEAN & JASON KEMP)	Kenny Chesney @ JIVE
25	26	26	IT'S A HEARTACHE (JASON ALDEAN & JASON KEMP)	Travis Tinsley @ JIVE
26	27	27	HEUGHTA KNOW THAT BY NOW (JASON ALDEAN & JASON KEMP)	Lee Ann Womack @ JIVE
27	28	28	DELICIOUS SURPRISE (BELIEVE IT) (JASON ALDEAN & JASON KEMP)	LeAnn Rimes @ JIVE
28	29	29	HILLBILLIES (JASON ALDEAN & JASON KEMP)	Not Applicable @ JIVE
29	30	30	BILLY'S GOT HIS BEER BOOGLES ON (JASON ALDEAN & JASON KEMP)	Mike McCoy @ JIVE
30	31	31	ATK OF JOULE (JASON ALDEAN & JASON KEMP)	Shooter Jennings Featuring George Jones @ JIVE



WEEK	LAST WEEK	PEAK	TITLE	ARTIST
1	1	1	GOOD OLD DAYS (JASON ALDEAN & JASON KEMP)	Phil Vassar @ JIVE
2	2	2	BRING ME DOWN (JASON ALDEAN & JASON KEMP)	Minister Lambert @ JIVE
3	3	3	DREAM BIG (JASON ALDEAN & JASON KEMP)	Ryan Shupe & The Rubber Band @ JIVE
4	4	4	BETTER LIFE (JASON ALDEAN & JASON KEMP)	Keith Urban @ JIVE
5	5	5	COME A LITTLE CLOSER (JASON ALDEAN & JASON KEMP)	Dixie Chicks @ JIVE
6	6	6	MISS ME BABY (JASON ALDEAN & JASON KEMP)	Chris Cagle @ JIVE
7	7	7	BOONDOKS (JASON ALDEAN & JASON KEMP)	Little Big Town @ JIVE
8	8	8	MUST BE DOIN' SOMETHIN' RIGHT (JASON ALDEAN & JASON KEMP)	Billy Currington @ JIVE
9	9	9	THE BEST MAN (JASON ALDEAN & JASON KEMP)	Blaine Lanceron @ JIVE
10	10	10	USED TO THE PAIN (JASON ALDEAN & JASON KEMP)	Tracy Lawrence @ JIVE
11	11	11	TEXAS (JASON ALDEAN & JASON KEMP)	George Strait @ JIVE
12	12	12	SKIN (SARABETH) (JASON ALDEAN & JASON KEMP)	Rascal Flatts @ JIVE
13	13	13	WHERE WE BOTH SAY GOODBYE (JASON ALDEAN & JASON KEMP)	Catherine Britt & Eason Jahn @ JIVE
14	14	14	SHE DIDN'T HAVE TIME (JASON ALDEAN & JASON KEMP)	Tim Allen @ JIVE
15	15	15	COME FRIDAY (JASON ALDEAN & JASON KEMP)	Aaron Tippin @ JIVE
16	16	16	KXL (JASON ALDEAN & JASON KEMP)	Keith Anderson @ JIVE
17	17	17	RAINBOW IN THE RAIN (JASON ALDEAN & JASON KEMP)	Chill Back @ JIVE
18	18	18	SUMMER GIRL (JASON ALDEAN & JASON KEMP)	Jessica Andrews @ JIVE
19	19	19	YOUR MAN (JASON ALDEAN & JASON KEMP)	Joan Turner @ JIVE
20	20	20	GOOD PEOPLE (JASON ALDEAN & JASON KEMP)	Jeff Blain @ JIVE
21	21	21	ANGELS (JASON ALDEAN & JASON KEMP)	Randy Turner @ JIVE
22	22	22	TEOULIA MAKES HER CLOTHES FALL OFF (JASON ALDEAN & JASON KEMP)	Joe Nichols @ JIVE
23	23	23	(I NEVER PROMISED YOU A) ROSE GARDEN (JASON ALDEAN & JASON KEMP)	Martina McBride @ JIVE
24	24	24	INSIDE YOUR HEAVEN (JASON ALDEAN & JASON KEMP)	Cavin Undersander @ JIVE
25	25	25	TWO HEARTS (JASON ALDEAN & JASON KEMP)	Jack Everly @ JIVE
26	26	26	KING OF THE CASTLE (JASON ALDEAN & JASON KEMP)	Monty Jenkins @ JIVE
27	27	27	AMERICAN BY GOD'S AMAZING GRACE (JASON ALDEAN & JASON KEMP)	Luke Brannan @ JIVE
28	28	28	THEY DON'T UNDERSTAND (JASON ALDEAN & JASON KEMP)	Sweeney Brown @ JIVE
29	29	29	LINE WE NEVER LOVED AT ALL (JASON ALDEAN & JASON KEMP)	Faith Hill @ JIVE

COUNTRY SINGLES SALES

WEEK	LAST WEEK	PEAK	TITLE	ARTIST
1	1	1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY (JASON ALDEAN & JASON KEMP)	Jason Aldean @ JIVE
2	2	2	DREAM BIG (JASON ALDEAN & JASON KEMP)	Ryan Shupe & The Rubber Band @ JIVE
3	3	3	IF SHE WERE ANY OTHER WOMAN (JASON ALDEAN & JASON KEMP)	Supertramp @ JIVE
4	4	4	RESTLESS (JASON ALDEAN & JASON KEMP)	Jason Aldean @ JIVE
5	5	5	HURT (JASON ALDEAN & JASON KEMP)	Tim McGraw @ JIVE
6	6	6	THE BUMPER OF MY S.U.V. (JASON ALDEAN & JASON KEMP)	Shooter Jennings @ JIVE
7	7	7	IF I WAS AN ANGEL (JASON ALDEAN & JASON KEMP)	Van Zant @ JIVE
8	8	8	WILD WEST SHOW (JASON ALDEAN & JASON KEMP)	Brook Packer @ JIVE
9	9	9	HABY GIL (JASON ALDEAN & JASON KEMP)	Blaine Lanceron @ JIVE
10	10	10	YOU'RE STILL HERE (JASON ALDEAN & JASON KEMP)	Shooter Jennings @ JIVE

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BillboardRadioMonitor.com

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HITPREDICTOR

WEEK	LAST WEEK	PEAK	TITLE	ARTIST
1	1	1	INSIDE YOUR HEAVEN/INDEPENDENCE DAY (JASON ALDEAN & JASON KEMP)	Jason Aldean @ JIVE
2	2	2	DREAM BIG (JASON ALDEAN & JASON KEMP)	Ryan Shupe & The Rubber Band @ JIVE
3	3	3	IF SHE WERE ANY OTHER WOMAN (JASON ALDEAN & JASON KEMP)	Supertramp @ JIVE
4	4	4	RESTLESS (JASON ALDEAN & JASON KEMP)	Jason Aldean @ JIVE
5	5	5	HURT (JASON ALDEAN & JASON KEMP)	Tim McGraw @ JIVE
6	6	6	THE BUMPER OF MY S.U.V. (JASON ALDEAN & JASON KEMP)	Shooter Jennings @ JIVE
7	7	7	IF I WAS AN ANGEL (JASON ALDEAN & JASON KEMP)	Van Zant @ JIVE
8	8	8	WILD WEST SHOW (JASON ALDEAN & JASON KEMP)	Brook Packer @ JIVE
9	9	9	HABY GIL (JASON ALDEAN & JASON KEMP)	Blaine Lanceron @ JIVE
10	10	10	YOU'RE STILL HERE (JASON ALDEAN & JASON KEMP)	Shooter Jennings @ JIVE

BETWEEN THE BULLETS www.sbn.com/billboard

FLATTS' 'SKIN' GETS SECOND CHART LIFE

After a 20-week chart run from unsolicited album play, Rascal Flatts' "Skin (Sarbath)" re-enters at No. 42 with 3.2 million audience impressions. During the track's first run, it became the highest-charting album cut in the Nielsen Broadcast Data Systems era when it peaked at No. 37 in the April 30 issue. But that record was toppled by George Strait's "Texas" when it rose to No. 35 two weeks ago. Ironically, Rascal Flatts' No. 17 peak broke a record set by Strait's "Mud on the Wheel," which topped at No. 38 in April 2000. —Wade Jensen



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Billboard

HOT LATIN SONGS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	LA TORTURA	1	1
2	2	NADA PAPA SINMIJE	2	2
3	3	LO QUE PASO, PASO	3	3
4	4	REGGAETON LATINO	4	4
5	5	LA CAMISA NEGRA	5	5
6	6	MAYOR QUE YO	6	6
7	7	ERES MI VIDA	7	7
8	8	Y A MI HABIAN DICH	8	8
9	9	VIVEME	9	9
10	10	MI CREDO	10	10
11	11	AMAR SIN SER AMADA	11	11
12	12	YO QUIERA	12	12
13	13	NO PUEDO OLVIDARTE	13	13
14	14	ELLA Y YO	14	14
15	15	LA LOCURA AUTOMATICA	15	15
16	16	TIEMPO	16	16
17	17	DIAMO DE TI	17	17
18	18	HOY COMO AVER	18	18
19	19	SIEMPRE TU A MI LADO	19	19
20	20	GREATIST AUN SIQUE SIENDO MIA	20	20
21	21	Y LAS MARIPOSAS	21	21
22	22	QUE IRONIA	22	22
23	23	LA SORPRESA	23	23

TOP LATIN ALBUMS

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	SHAKIRA	1	1
2	2	GRUPO BRINDIS	2	2
3	3	DADDY Yankee	3	3
4	4	BETO Y LOS CARACARIOS	4	4
5	5	LOS FONSI	5	5
6	6	RBD	6	6
7	7	VARIOUS ARTISTS	7	7
8	8	THE REBELLOS DEL NORTE	8	8
9	9	ANDY ANDY	9	9
10	10	THIAL	10	10
11	11	LUNY TUNES & BARRY KARPIS	11	11
12	12	JUANES	12	12
13	13	MARCO ANTONIO SOLIS	13	13
14	14	CONJUNTO PRIMAVERA	14	14
15	15	ANICK YULA Y LOS REBELLOS DEL NORTE	15	15
16	16	ALCANTANES MUSICAL	16	16
17	17	GREATIST LOS RAZOS	17	17
18	18	LOS HUACANES DEL NORTE	18	18
19	19	VARIOUS ARTISTS	19	19
20	20	ALCANTANES MUSICAL	20	20

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	LA TORTURA	1	1
2	2	NADA PAPA SINMIJE	2	2
3	3	LO QUE PASO, PASO	3	3
4	4	REGGAETON LATINO	4	4
5	5	LA CAMISA NEGRA	5	5
6	6	MAYOR QUE YO	6	6
7	7	ERES MI VIDA	7	7
8	8	Y A MI HABIAN DICH	8	8
9	9	VIVEME	9	9
10	10	MI CREDO	10	10
11	11	AMAR SIN SER AMADA	11	11
12	12	YO QUIERA	12	12
13	13	NO PUEDO OLVIDARTE	13	13
14	14	ELLA Y YO	14	14
15	15	LA LOCURA AUTOMATICA	15	15
16	16	TIEMPO	16	16
17	17	DIAMO DE TI	17	17
18	18	HOY COMO AVER	18	18
19	19	SIEMPRE TU A MI LADO	19	19
20	20	GREATIST AUN SIQUE SIENDO MIA	20	20
21	21	Y LAS MARIPOSAS	21	21
22	22	QUE IRONIA	22	22
23	23	LA SORPRESA	23	23

WEEK	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	SHAKIRA	1	1
2	2	GRUPO BRINDIS	2	2
3	3	DADDY Yankee	3	3
4	4	BETO Y LOS CARACARIOS	4	4
5	5	LOS FONSI	5	5
6	6	RBD	6	6
7	7	VARIOUS ARTISTS	7	7
8	8	THE REBELLOS DEL NORTE	8	8
9	9	ANDY ANDY	9	9
10	10	THIAL	10	10
11	11	LUNY TUNES & BARRY KARPIS	11	11
12	12	JUANES	12	12
13	13	MARCO ANTONIO SOLIS	13	13
14	14	CONJUNTO PRIMAVERA	14	14
15	15	ANICK YULA Y LOS REBELLOS DEL NORTE	15	15
16	16	ALCANTANES MUSICAL	16	16
17	17	GREATIST LOS RAZOS	17	17
18	18	LOS HUACANES DEL NORTE	18	18
19	19	VARIOUS ARTISTS	19	19
20	20	ALCANTANES MUSICAL	20	20

ATIN

POP

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	NADA ES PARA SIEMPRE	1	NADA ES PARA SIEMPRE	1	NADA ES PARA SIEMPRE
2	LA TORTURA	2	LA TORTURA	2	LA TORTURA
3	VIVIMOS	3	VIVIMOS	3	VIVIMOS
4	ALGO MÁS	4	ALGO MÁS	4	ALGO MÁS
5	YO QUIERIS	5	YO QUIERIS	5	YO QUIERIS
6	LA LOCURA AUTOMÁTICA	6	LA LOCURA AUTOMÁTICA	6	LA LOCURA AUTOMÁTICA
7	LA CAMISA NEGRA	7	LA CAMISA NEGRA	7	LA CAMISA NEGRA
8	AMAR SIN SER AMADA	8	AMAR SIN SER AMADA	8	AMAR SIN SER AMADA
9	AMOR DEL BUENO	9	AMOR DEL BUENO	9	AMOR DEL BUENO
10	CUANDO MI LAZO ESTAS	10	CUANDO MI LAZO ESTAS	10	CUANDO MI LAZO ESTAS
11	SANTA CORAZÓN	11	SANTA CORAZÓN	11	SANTA CORAZÓN
12	VENGADA	12	VENGADA	12	VENGADA
13	SUEPAME TU A MI LAZO	13	SUEPAME TU A MI LAZO	13	SUEPAME TU A MI LAZO
14	POLO PURO	14	POLO PURO	14	POLO PURO
15	NO QUEDATE EN SILENCIO	15	NO QUEDATE EN SILENCIO	15	NO QUEDATE EN SILENCIO

TROPICAL

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	AYO ANO	1	AYO ANO	1	AYO ANO
2	MAJOR QUE YO	2	MAJOR QUE YO	2	MAJOR QUE YO
3	RAKATA	3	RAKATA	3	RAKATA
4	EL OJO PASO, PASO	4	EL OJO PASO, PASO	4	EL OJO PASO, PASO
5	ELLA Y YO	5	ELLA Y YO	5	ELLA Y YO
6	LA TORTURA	6	LA TORTURA	6	LA TORTURA
7	VENI BAILAR	7	VENI BAILAR	7	VENI BAILAR
8	NO ME DEJES SOLO	8	NO ME DEJES SOLO	8	NO ME DEJES SOLO
9	DO NOT STOP	9	DO NOT STOP	9	DO NOT STOP
10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA
11	FLUENT SOUND	11	FLUENT SOUND	11	FLUENT SOUND
12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE
13	DO NOT STOP	13	DO NOT STOP	13	DO NOT STOP
14	DO NOT STOP	14	DO NOT STOP	14	DO NOT STOP
15	DO NOT STOP	15	DO NOT STOP	15	DO NOT STOP

REGIONAL MEXICAN

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	ERNE OVINA	1	ERNE OVINA	1	ERNE OVINA
2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO
3	MI CREDO	3	MI CREDO	3	MI CREDO
4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE
5	TIENES	5	TIENES	5	TIENES
6	Y LAS MARIPosas	6	Y LAS MARIPosas	6	Y LAS MARIPosas
7	LA SORPRESA	7	LA SORPRESA	7	LA SORPRESA
8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA
9	HOY COMO AYER	9	HOY COMO AYER	9	HOY COMO AYER
10	LA CAMISA NEGRA	10	LA CAMISA NEGRA	10	LA CAMISA NEGRA
11	NO ME OLVIDAS	11	NO ME OLVIDAS	11	NO ME OLVIDAS
12	QUE MAS DUELE	12	QUE MAS DUELE	12	QUE MAS DUELE
13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA
14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE
15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE

ATIN

POP

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	SHAKIRA	1	SHAKIRA	1	SHAKIRA
2	LUIS FONS	2	LUIS FONS	2	LUIS FONS
3	RBD	3	RBD	3	RBD
4	THALIA	4	THALIA	4	THALIA
5	JUANES	5	JUANES	5	JUANES
6	MARCO ANTONIO SOLÍS	6	MARCO ANTONIO SOLÍS	6	MARCO ANTONIO SOLÍS
7	LA SA ESTACIÓN	7	LA SA ESTACIÓN	7	LA SA ESTACIÓN
8	REVI	8	REVI	8	REVI
9	RY COODER	9	RY COODER	9	RY COODER
10	RBD	10	RBD	10	RBD
11	ANA GABRIEL	11	ANA GABRIEL	11	ANA GABRIEL
12	LA SECTA ALLSTAR	12	LA SECTA ALLSTAR	12	LA SECTA ALLSTAR
13	ALLIANDER FERNÁNDEZ	13	ALLIANDER FERNÁNDEZ	13	ALLIANDER FERNÁNDEZ
14	REIK	14	REIK	14	REIK
15	REIK	15	REIK	15	REIK

TROPICAL

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	AYO ANO	1	AYO ANO	1	AYO ANO
2	MAJOR QUE YO	2	MAJOR QUE YO	2	MAJOR QUE YO
3	RAKATA	3	RAKATA	3	RAKATA
4	EL OJO PASO, PASO	4	EL OJO PASO, PASO	4	EL OJO PASO, PASO
5	ELLA Y YO	5	ELLA Y YO	5	ELLA Y YO
6	LA TORTURA	6	LA TORTURA	6	LA TORTURA
7	VENI BAILAR	7	VENI BAILAR	7	VENI BAILAR
8	NO ME DEJES SOLO	8	NO ME DEJES SOLO	8	NO ME DEJES SOLO
9	DO NOT STOP	9	DO NOT STOP	9	DO NOT STOP
10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA
11	FLUENT SOUND	11	FLUENT SOUND	11	FLUENT SOUND
12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE
13	DO NOT STOP	13	DO NOT STOP	13	DO NOT STOP
14	DO NOT STOP	14	DO NOT STOP	14	DO NOT STOP
15	DO NOT STOP	15	DO NOT STOP	15	DO NOT STOP

REGIONAL MEXICAN

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	ERNE OVINA	1	ERNE OVINA	1	ERNE OVINA
2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO
3	MI CREDO	3	MI CREDO	3	MI CREDO
4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE
5	TIENES	5	TIENES	5	TIENES
6	Y LAS MARIPosas	6	Y LAS MARIPosas	6	Y LAS MARIPosas
7	LA SORPRESA	7	LA SORPRESA	7	LA SORPRESA
8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA
9	HOY COMO AYER	9	HOY COMO AYER	9	HOY COMO AYER
10	LA CAMISA NEGRA	10	LA CAMISA NEGRA	10	LA CAMISA NEGRA
11	NO ME OLVIDAS	11	NO ME OLVIDAS	11	NO ME OLVIDAS
12	QUE MAS DUELE	12	QUE MAS DUELE	12	QUE MAS DUELE
13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA
14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE
15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE

ATIN

POP

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	SHAKIRA	1	SHAKIRA	1	SHAKIRA
2	LUIS FONS	2	LUIS FONS	2	LUIS FONS
3	RBD	3	RBD	3	RBD
4	THALIA	4	THALIA	4	THALIA
5	JUANES	5	JUANES	5	JUANES
6	MARCO ANTONIO SOLÍS	6	MARCO ANTONIO SOLÍS	6	MARCO ANTONIO SOLÍS
7	LA SA ESTACIÓN	7	LA SA ESTACIÓN	7	LA SA ESTACIÓN
8	REVI	8	REVI	8	REVI
9	RY COODER	9	RY COODER	9	RY COODER
10	RBD	10	RBD	10	RBD
11	ANA GABRIEL	11	ANA GABRIEL	11	ANA GABRIEL
12	LA SECTA ALLSTAR	12	LA SECTA ALLSTAR	12	LA SECTA ALLSTAR
13	ALLIANDER FERNÁNDEZ	13	ALLIANDER FERNÁNDEZ	13	ALLIANDER FERNÁNDEZ
14	REIK	14	REIK	14	REIK
15	REIK	15	REIK	15	REIK

TROPICAL

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	AYO ANO	1	AYO ANO	1	AYO ANO
2	MAJOR QUE YO	2	MAJOR QUE YO	2	MAJOR QUE YO
3	RAKATA	3	RAKATA	3	RAKATA
4	EL OJO PASO, PASO	4	EL OJO PASO, PASO	4	EL OJO PASO, PASO
5	ELLA Y YO	5	ELLA Y YO	5	ELLA Y YO
6	LA TORTURA	6	LA TORTURA	6	LA TORTURA
7	VENI BAILAR	7	VENI BAILAR	7	VENI BAILAR
8	NO ME DEJES SOLO	8	NO ME DEJES SOLO	8	NO ME DEJES SOLO
9	DO NOT STOP	9	DO NOT STOP	9	DO NOT STOP
10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA
11	FLUENT SOUND	11	FLUENT SOUND	11	FLUENT SOUND
12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE
13	DO NOT STOP	13	DO NOT STOP	13	DO NOT STOP
14	DO NOT STOP	14	DO NOT STOP	14	DO NOT STOP
15	DO NOT STOP	15	DO NOT STOP	15	DO NOT STOP

REGIONAL MEXICAN

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	ERNE OVINA	1	ERNE OVINA	1	ERNE OVINA
2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO
3	MI CREDO	3	MI CREDO	3	MI CREDO
4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE
5	TIENES	5	TIENES	5	TIENES
6	Y LAS MARIPosas	6	Y LAS MARIPosas	6	Y LAS MARIPosas
7	LA SORPRESA	7	LA SORPRESA	7	LA SORPRESA
8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA
9	HOY COMO AYER	9	HOY COMO AYER	9	HOY COMO AYER
10	LA CAMISA NEGRA	10	LA CAMISA NEGRA	10	LA CAMISA NEGRA
11	NO ME OLVIDAS	11	NO ME OLVIDAS	11	NO ME OLVIDAS
12	QUE MAS DUELE	12	QUE MAS DUELE	12	QUE MAS DUELE
13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA
14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE
15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE

ATIN

POP

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	SHAKIRA	1	SHAKIRA	1	SHAKIRA
2	LUIS FONS	2	LUIS FONS	2	LUIS FONS
3	RBD	3	RBD	3	RBD
4	THALIA	4	THALIA	4	THALIA
5	JUANES	5	JUANES	5	JUANES
6	MARCO ANTONIO SOLÍS	6	MARCO ANTONIO SOLÍS	6	MARCO ANTONIO SOLÍS
7	LA SA ESTACIÓN	7	LA SA ESTACIÓN	7	LA SA ESTACIÓN
8	REVI	8	REVI	8	REVI
9	RY COODER	9	RY COODER	9	RY COODER
10	RBD	10	RBD	10	RBD
11	ANA GABRIEL	11	ANA GABRIEL	11	ANA GABRIEL
12	LA SECTA ALLSTAR	12	LA SECTA ALLSTAR	12	LA SECTA ALLSTAR
13	ALLIANDER FERNÁNDEZ	13	ALLIANDER FERNÁNDEZ	13	ALLIANDER FERNÁNDEZ
14	REIK	14	REIK	14	REIK
15	REIK	15	REIK	15	REIK

TROPICAL

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	AYO ANO	1	AYO ANO	1	AYO ANO
2	MAJOR QUE YO	2	MAJOR QUE YO	2	MAJOR QUE YO
3	RAKATA	3	RAKATA	3	RAKATA
4	EL OJO PASO, PASO	4	EL OJO PASO, PASO	4	EL OJO PASO, PASO
5	ELLA Y YO	5	ELLA Y YO	5	ELLA Y YO
6	LA TORTURA	6	LA TORTURA	6	LA TORTURA
7	VENI BAILAR	7	VENI BAILAR	7	VENI BAILAR
8	NO ME DEJES SOLO	8	NO ME DEJES SOLO	8	NO ME DEJES SOLO
9	DO NOT STOP	9	DO NOT STOP	9	DO NOT STOP
10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA	10	ESTA NOCHE DE TRAVESURA
11	FLUENT SOUND	11	FLUENT SOUND	11	FLUENT SOUND
12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE	12	NADA ES PARA SIEMPRE
13	DO NOT STOP	13	DO NOT STOP	13	DO NOT STOP
14	DO NOT STOP	14	DO NOT STOP	14	DO NOT STOP
15	DO NOT STOP	15	DO NOT STOP	15	DO NOT STOP

REGIONAL MEXICAN

WEEK	ARTIST	TITLE	WEEK	ARTIST	TITLE
1	ERNE OVINA	1	ERNE OVINA	1	ERNE OVINA
2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO	2	YA ME HABIAN DICHO
3	MI CREDO	3	MI CREDO	3	MI CREDO
4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE	4	NO PUEDE OLVIDARTE
5	TIENES	5	TIENES	5	TIENES
6	Y LAS MARIPosas	6	Y LAS MARIPosas	6	Y LAS MARIPosas
7	LA SORPRESA	7	LA SORPRESA	7	LA SORPRESA
8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA	8	AY SIQUES SIENDO MIA
9	HOY COMO AYER	9	HOY COMO AYER	9	HOY COMO AYER
10	LA CAMISA NEGRA	10	LA CAMISA NEGRA	10	LA CAMISA NEGRA
11	NO ME OLVIDAS	11	NO ME OLVIDAS	11	NO ME OLVIDAS
12	QUE MAS DUELE	12	QUE MAS DUELE	12	QUE MAS DUELE
13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA	13	NI EN DEFENSA PROPIA
14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE	14	QUE EL MUNDO RUDE
15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE	15	QUE EL MUNDO RUDE

AUG
20
2005

HITS OF THE WORLD Billboard

JAPAN		ALBUMS		AUGUST 8, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	NEW	SHOENICAN JAPAN	SHOENICAN JAPAN	1	NEW
2	1	ARASHI	ONE LOVE EDITION 1.5 DISC	2	1
3	2	KETSUMEISHI	STREET PUNK 1.5 DISC FACTORY	3	2
4	3	SMAP	CAMPUS DAYS VICTORY	4	3
5	4	HAWAIIAN 8	BEACHES POOL OF HEAVEN	5	4
6	5	O-ZONE	THE NEW WORLD SOUNDS CD	6	5
7	6	MARIE AMURO	ROUTE OF THE SUN AND THE TRAIL	7	6
8	7	VARIOUS ARTISTS	VARIOUS ARTISTS	8	7
9	8	DEE TECH	THE NEW WORLD SOUNDS CD	9	8
10	9	PUSHIM	THE NEW WORLD SOUNDS CD	10	9
11	10	VARIOUS ARTISTS	VARIOUS ARTISTS	11	10

UNITED KINGDOM		ALBUMS		AUGUST 7, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	JAMES BLUNT	ONE UP (OFFICIAL UK CD) CD	1	1
2	2	COLDFEY	THE NEW WORLD SOUNDS CD	2	2
3	3	FAITHLESS	THE NEW WORLD SOUNDS CD	3	3
4	4	KAISER CHIEFS	THE NEW WORLD SOUNDS CD	4	4
5	5	JEFF WAYNE	THE NEW WORLD SOUNDS CD	5	5
6	6	LEE RYAN	THE NEW WORLD SOUNDS CD	6	6
7	7	GONZALEZ	THE NEW WORLD SOUNDS CD	7	7
8	8	MICHAEL JACKSON	THE NEW WORLD SOUNDS CD	8	8
9	9	OASIS	THE NEW WORLD SOUNDS CD	9	9
10	10	CRAZY FROG	THE NEW WORLD SOUNDS CD	10	10

FRANCE		ALBUMS		AUGUST 8, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	RAFAEL	THE NEW WORLD SOUNDS CD	1	1
2	2	JAMES BLUNT	ONE UP (OFFICIAL UK CD) CD	2	2
3	3	AMADOU & MARIAM	THE NEW WORLD SOUNDS CD	3	3
4	4	IL DIVO	THE NEW WORLD SOUNDS CD	4	4
5	5	COLDFEY	THE NEW WORLD SOUNDS CD	5	5
6	6	YANNICK NOAH	THE NEW WORLD SOUNDS CD	6	6
7	7	GAGE	THE NEW WORLD SOUNDS CD	7	7
8	8	ALAN MORISSETTE	THE NEW WORLD SOUNDS CD	8	8
9	9	KT TUNSTALL	THE NEW WORLD SOUNDS CD	9	9
10	10	SHAKIRA	THE NEW WORLD SOUNDS CD	10	10

GERMANY		ALBUMS		AUGUST 13, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	SONNE MANNHEIM	THE NEW WORLD SOUNDS CD	1	1
2	2	SHAKIRA	THE NEW WORLD SOUNDS CD	2	2
3	3	CHRISTINA STURMER	THE NEW WORLD SOUNDS CD	3	3
4	4	JUANES	THE NEW WORLD SOUNDS CD	4	4
5	5	CRAZY FROG	THE NEW WORLD SOUNDS CD	5	5
6	6	WIN BIRD HELDEN	THE NEW WORLD SOUNDS CD	6	6
7	7	COLDFEY	THE NEW WORLD SOUNDS CD	7	7
8	8	RENA	THE NEW WORLD SOUNDS CD	8	8
9	9	GREEN DAY	THE NEW WORLD SOUNDS CD	9	9
10	10	AMERICA WEST	THE NEW WORLD SOUNDS CD	10	10

CANADA		ALBUMS		AUGUST 10, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	THE BLACK EYED PEAS	THE NEW WORLD SOUNDS CD	1	1
2	2	COLDFEY	THE NEW WORLD SOUNDS CD	2	2
3	3	GREEN DAY	THE NEW WORLD SOUNDS CD	3	3
4	4	THE KILLERS	THE NEW WORLD SOUNDS CD	4	4
5	5	JACK JOHNSON	THE NEW WORLD SOUNDS CD	5	5
6	6	OWEN STEFAN	THE NEW WORLD SOUNDS CD	6	6
7	7	KELLY CLARKSON	THE NEW WORLD SOUNDS CD	7	7
8	8	MARIAH CAREY	THE NEW WORLD SOUNDS CD	8	8
9	9	FOO FIGHTERS	THE NEW WORLD SOUNDS CD	9	9
10	10	THE KILLERS	THE NEW WORLD SOUNDS CD	10	10

ITALY		ALBUMS		AUGUST 8, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	MAX PEZZALI	THE NEW WORLD SOUNDS CD	1	1
2	2	DIAGNO ANTONACCI	THE NEW WORLD SOUNDS CD	2	2
3	3	BACKSTREET BOYS	THE NEW WORLD SOUNDS CD	3	3
4	4	JAMES BLUNT	THE NEW WORLD SOUNDS CD	4	4
5	5	COLDFEY	THE NEW WORLD SOUNDS CD	5	5
6	6	LAURA PAULINA	THE NEW WORLD SOUNDS CD	6	6
7	7	THE KILLERS	THE NEW WORLD SOUNDS CD	7	7
8	8	THE KILLERS	THE NEW WORLD SOUNDS CD	8	8
9	9	THE KILLERS	THE NEW WORLD SOUNDS CD	9	9
10	10	THE KILLERS	THE NEW WORLD SOUNDS CD	10	10

SPAIN		ALBUMS		AUGUST 10, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	SONNE MANNHEIM	THE NEW WORLD SOUNDS CD	1	1
2	2	SHAKIRA	THE NEW WORLD SOUNDS CD	2	2
3	3	COLDFEY	THE NEW WORLD SOUNDS CD	3	3
4	4	YANNICK NOAH	THE NEW WORLD SOUNDS CD	4	4
5	5	KT TUNSTALL	THE NEW WORLD SOUNDS CD	5	5
6	6	SHAKIRA	THE NEW WORLD SOUNDS CD	6	6
7	7	COLDFEY	THE NEW WORLD SOUNDS CD	7	7
8	8	RENA	THE NEW WORLD SOUNDS CD	8	8
9	9	GREEN DAY	THE NEW WORLD SOUNDS CD	9	9
10	10	AMERICA WEST	THE NEW WORLD SOUNDS CD	10	10

AUSTRALIA		ALBUMS		AUGUST 7, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	JIMMY BARNES	THE NEW WORLD SOUNDS CD	1	1
2	2	THE BLACK EYED PEAS	THE NEW WORLD SOUNDS CD	2	2
3	3	KELLY CLARKSON	THE NEW WORLD SOUNDS CD	3	3
4	4	AMICI FOREVER	THE NEW WORLD SOUNDS CD	4	4
5	5	FOO FIGHTERS	THE NEW WORLD SOUNDS CD	5	5
6	6	ROB THOMAS	THE NEW WORLD SOUNDS CD	6	6
7	7	THE OFFSPRING	THE NEW WORLD SOUNDS CD	7	7
8	8	COLDFEY	THE NEW WORLD SOUNDS CD	8	8
9	9	GONZALEZ	THE NEW WORLD SOUNDS CD	9	9
10	10	MARIAH CAREY	THE NEW WORLD SOUNDS CD	10	10

SWEDEN		SINGLES		AUGUST 8, 2005	
WEEK	LAST	ARTIST	SINGLE	WEEK	LAST
1	1	AXEL F	THE NEW WORLD SOUNDS CD	1	1
2	2	TEMPTATION	THE NEW WORLD SOUNDS CD	2	2
3	3	LOVELY	THE NEW WORLD SOUNDS CD	3	3
4	4	STORT LUV	THE NEW WORLD SOUNDS CD	4	4
5	5	DAS KLEINE KROKODIL SCHNAPPI	THE NEW WORLD SOUNDS CD	5	5
6	6	IL DIVO	THE NEW WORLD SOUNDS CD	6	6
7	7	AMY DIAMOND	THE NEW WORLD SOUNDS CD	7	7
8	8	BOOBIES WITHOUT ORGANS	THE NEW WORLD SOUNDS CD	8	8
9	9	COLDFEY	THE NEW WORLD SOUNDS CD	9	9
10	10	CAJSA STINA AKERSTRÖM	THE NEW WORLD SOUNDS CD	10	10

AUSTRIA		SINGLES		AUGUST 8, 2005	
WEEK	LAST	ARTIST	SINGLE	WEEK	LAST
1	1	RISING GIRL	THE NEW WORLD SOUNDS CD	1	1
2	2	AXEL F	THE NEW WORLD SOUNDS CD	2	2
3	3	LA CAMISA NEGRA	THE NEW WORLD SOUNDS CD	3	3
4	4	MARIA	THE NEW WORLD SOUNDS CD	4	4
5	5	LA TORTURA	THE NEW WORLD SOUNDS CD	5	5
6	6	BANAROO	THE NEW WORLD SOUNDS CD	6	6
7	7	SONNE MANNHEIM	THE NEW WORLD SOUNDS CD	7	7
8	8	GREEN DAY	THE NEW WORLD SOUNDS CD	8	8
9	9	ERSTE ALGEMEINE VERUNSICHERUNG	THE NEW WORLD SOUNDS CD	9	9
10	10	CRAZY FROG	THE NEW WORLD SOUNDS CD	10	10

NORWAY		SINGLES		AUGUST 8, 2005	
WEEK	LAST	ARTIST	SINGLE	WEEK	LAST
1	1	AXEL F	THE NEW WORLD SOUNDS CD	1	1
2	2	TEMPTATION	THE NEW WORLD SOUNDS CD	2	2
3	3	LOVELY	THE NEW WORLD SOUNDS CD	3	3
4	4	STORT LUV	THE NEW WORLD SOUNDS CD	4	4
5	5	DAS KLEINE KROKODIL SCHNAPPI	THE NEW WORLD SOUNDS CD	5	5
6	6	IL DIVO	THE NEW WORLD SOUNDS CD	6	6
7	7	AMY DIAMOND	THE NEW WORLD SOUNDS CD	7	7
8	8	BOOBIES WITHOUT ORGANS	THE NEW WORLD SOUNDS CD	8	8
9	9	COLDFEY	THE NEW WORLD SOUNDS CD	9	9
10	10	CAJSA STINA AKERSTRÖM	THE NEW WORLD SOUNDS CD	10	10

WALLONIA		SINGLES		AUGUST 10, 2005	
WEEK	LAST	ARTIST	SINGLE	WEEK	LAST
1	1	AXEL F	THE NEW WORLD SOUNDS CD	1	1
2	2	TEMPTATION	THE NEW WORLD SOUNDS CD	2	2
3	3	LOVELY	THE NEW WORLD SOUNDS CD	3	3
4	4	STORT LUV	THE NEW WORLD SOUNDS CD	4	4
5	5	DAS KLEINE KROKODIL SCHNAPPI	THE NEW WORLD SOUNDS CD	5	5
6	6	IL DIVO	THE NEW WORLD SOUNDS CD	6	6
7	7	AMY DIAMOND	THE NEW WORLD SOUNDS CD	7	7
8	8	BOOBIES WITHOUT ORGANS	THE NEW WORLD SOUNDS CD	8	8
9	9	COLDFEY	THE NEW WORLD SOUNDS CD	9	9
10	10	CAJSA STINA AKERSTRÖM	THE NEW WORLD SOUNDS CD	10	10

MEXICO		ALBUMS		AUGUST 8, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	SHAKIRA	THE NEW WORLD SOUNDS CD	1	1
2	2	THALIA	THE NEW WORLD SOUNDS CD	2	2
3	3	ERIKO	THE NEW WORLD SOUNDS CD	3	3
4	4	CAFE TACABLE	THE NEW WORLD SOUNDS CD	4	4
5	5	INTOCABLE	THE NEW WORLD SOUNDS CD	5	5
6	6	ALEJANDRO FERNANDEZ	THE NEW WORLD SOUNDS CD	6	6
7	7	REIK	THE NEW WORLD SOUNDS CD	7	7
8	8	JUANES	THE NEW WORLD SOUNDS CD	8	8
9	9	AMERICA WEST	THE NEW WORLD SOUNDS CD	9	9
10	10	THE KILLERS	THE NEW WORLD SOUNDS CD	10	10

PORTUGAL		ALBUMS		AUGUST 8, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	DZET	THE NEW WORLD SOUNDS CD	1	1
2	2	HUMANOS	THE NEW WORLD SOUNDS CD	2	2
3	3	ADRIANA CALCANOTO	THE NEW WORLD SOUNDS CD	3	3
4	4	IL DIVO	THE NEW WORLD SOUNDS CD	4	4
5	5	MARIA	THE NEW WORLD SOUNDS CD	5	5
6	6	KEANE	THE NEW WORLD SOUNDS CD	6	6
7	7	COLDFEY	THE NEW WORLD SOUNDS CD	7	7
8	8	SHAKIRA	THE NEW WORLD SOUNDS CD	8	8
9	9	ESCOLINHA DE MUSICA	THE NEW WORLD SOUNDS CD	9	9
10	10	MARIAH CAREY	THE NEW WORLD SOUNDS CD	10	10

IRELAND		SINGLES		AUGUST 8, 2005	
WEEK	LAST	ARTIST	SINGLE	WEEK	LAST
1	1	YOU'RE BEAUTIFUL	THE NEW WORLD SOUNDS CD	1	1
2	2	GRETTO GOSPEL	THE NEW WORLD SOUNDS CD	2	2
3	3	WE BELONG TOGETHER	THE NEW WORLD SOUNDS CD	3	3
4	4	ASS LIKE THAT	THE NEW WORLD SOUNDS CD	4	4
5	5	BEEN GONE	THE NEW WORLD SOUNDS CD	5	5
6	6	DE LLLOS	THE NEW WORLD SOUNDS CD	6	6
7	7	AMERICA WEST	THE NEW WORLD SOUNDS CD	7	7
8	8	THE KILLERS	THE NEW WORLD SOUNDS CD	8	8
9	9	THE KILLERS	THE NEW WORLD SOUNDS CD	9	9
10	10	THE KILLERS	THE NEW WORLD SOUNDS CD	10	10

POLAND		ALBUMS		AUGUST 8, 2005	
WEEK	LAST	ARTIST	ALBUM	WEEK	LAST
1	1	VARIOUS ARTISTS	THE NEW WORLD SOUNDS CD	1	1
2	2	VARIOUS ARTISTS	THE NEW WORLD SOUNDS CD	2	2
3	3	CRAZY FROG	THE NEW WORLD SOUNDS CD	3	3
4	4	VARIOUS ARTISTS	THE NEW WORLD SOUNDS CD	4	4
5	5	ANNA MARIA JOPEK	THE NEW WORLD SOUNDS CD	5	5
6	6	KRZYSZTOF KILJANSKI	THE NEW WORLD SOUNDS CD	6	6
7	7	ATB	THE NEW WORLD SOUNDS CD	7	7
8	8	BRODKA	THE NEW WORLD SOUNDS CD	8	8
9	9	VARIOUS ARTISTS	THE NEW WORLD SOUNDS CD	9	9
10	10	VARIOUS ARTISTS	THE NEW WORLD SOUNDS CD	10	10

EURO

EUROCHARTS

SINGLE SALES

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	EUROPEAN CHARTS COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM CHARTS OF 15 EUROPEAN COUNTRIES.		
1	EXCEL F	EXCEL F	1
2	L'UN MONDE PARFAIT	LEON MINTZBERG	2
3	BAD DAY	DAVID TWINS	3
4	YOU'RE BEAUTIFUL	JAMES BLUNT	4
5	LONELY	JOHN COLEMAN	5
6	LA TORTURA	JOHN COLEMAN	6
7	GHETTO GOSPEL	JOHN COLEMAN	7
8	BINCE U BEEN ONE	JOHN COLEMAN	8
9	WE BELONG TOGETHER	JOHN COLEMAN	9
10	MARIA	JOHN COLEMAN	10
11	TES PAE CAR PINOCCHIO	JOHN COLEMAN	11
12	OH	JOHN COLEMAN	12
13	SAN OU (LA RIVIERE)	JOHN COLEMAN	13
14	C'EST LES VACANCES	JOHN COLEMAN	14
15	JUMP	JOHN COLEMAN	15

ALBUMS

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	COLDOPLAY	COLDOPLAY	1
2	JAMES BLUNT	JAMES BLUNT	2
3	SHAKIRA	SHAKIRA	3
4	IL DIVO	IL DIVO	4
5	CRAZY FROG	CRAZY FROG	5
6	GREEN DAY	GREEN DAY	6
7	GORILLAZ	GORILLAZ	7
8	BARBARO	BARBARO	8
9	SHINE MANNEHINS	SHINE MANNEHINS	9
10	THE BLACK EYED PEAS	THE BLACK EYED PEAS	10
11	FATLIPS	FATLIPS	11
12	ALANIS MORISSETTE	ALANIS MORISSETTE	12
13	UP	UP	13
14	JOANES	JOANES	14
15	MICHAEL JACKSON	MICHAEL JACKSON	15

RADIO AIRPLAY

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	BAD DAY	DAVID TWINS	1
2	WE BELONG TOGETHER	JOHN COLEMAN	2
3	YOU'RE BEAUTIFUL	JAMES BLUNT	3
4	SPEED OF SOUND	GEORGE DUKAKIS	4
5	ALL THE WAY	JOHN COLEMAN	5
6	SIGNS	JOHN COLEMAN	6
7	DON'T PHUNK WITH MY HEART	JOHN COLEMAN	7
8	LA TORTURA	JOHN COLEMAN	8
9	DO NOT LIE	JOHN COLEMAN	9
10	LONELY NO MORE	JOHN COLEMAN	10
11	INCOMPLETE	JOHN COLEMAN	11
12	CLIPS OF BLINDING LIGHTS	JOHN COLEMAN	12
13	WAKE ME UP WHEN SEPTEMBER ENDS	JOHN COLEMAN	13
14	1 THING	JOHN COLEMAN	14

SALES DATA COMPILED BY



Billboard ALBUMS

AUG 20 2005

TOP JAZZ

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	CHRIS BOTTI	CHRIS BOTTI	1
2	MADELINE PEYRON	MADELINE PEYRON	2
3	PAUL ANKA	PAUL ANKA	3
4	DIANA KRALL	DIANA KRALL	4
5	HARRY CONNICK JR.	HARRY CONNICK JR.	5
6	JOHN SCOFIELD	JOHN SCOFIELD	6
7	VERA LEE	VERA LEE	7
8	JOHN STEVENS	JOHN STEVENS	8
9	VARIOUS ARTISTS	VARIOUS ARTISTS	9
10	RENEE OLSTAD	RENEE OLSTAD	10
11	EDDIE PALMER	EDDIE PALMER	11
12	JOSHUA REDMAN	JOSHUA REDMAN	12
13	TERENCE BLANCHARD	TERENCE BLANCHARD	13
14	VARIOUS ARTISTS	VARIOUS ARTISTS	14
15	VARIOUS ARTISTS	VARIOUS ARTISTS	15
16	JANE MONHEIT	JANE MONHEIT	16
17	BILL CHARLAP	BILL CHARLAP	17
18	ARTURO SANDOVAL	ARTURO SANDOVAL	18
19	KEITH JARROLD	KEITH JARROLD	19
20	ELLA FITZGERALD	ELLA FITZGERALD	20
21	WAYNE SHORTER QUARTET	WAYNE SHORTER QUARTET	21
22	COOK, DIXON & YOUNG	COOK, DIXON & YOUNG	22

TOP CLASSICAL

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	YO-YO MA	YO-YO MA	1
2	THE 5 BROWNS	THE 5 BROWNS	2
3	YO-YO MA WITH BOBBI MCNEELY	YO-YO MA WITH BOBBI MCNEELY	3
4	JOHN WILLIAMS	JOHN WILLIAMS	4
5	ANDRE RIEU	ANDRE RIEU	5
6	ANDRE RIEU	ANDRE RIEU	6
7	ANDRE RIEU	ANDRE RIEU	7
8	ANDRE RIEU	ANDRE RIEU	8
9	ANDRE RIEU	ANDRE RIEU	9
10	ANDRE RIEU	ANDRE RIEU	10
11	ANDRE RIEU	ANDRE RIEU	11
12	ANDRE RIEU	ANDRE RIEU	12
13	ANDRE RIEU	ANDRE RIEU	13
14	ANDRE RIEU	ANDRE RIEU	14
15	ANDRE RIEU	ANDRE RIEU	15
16	ANDRE RIEU	ANDRE RIEU	16
17	ANDRE RIEU	ANDRE RIEU	17
18	ANDRE RIEU	ANDRE RIEU	18
19	ANDRE RIEU	ANDRE RIEU	19
20	ANDRE RIEU	ANDRE RIEU	20
21	ANDRE RIEU	ANDRE RIEU	21
22	ANDRE RIEU	ANDRE RIEU	22
23	ANDRE RIEU	ANDRE RIEU	23
24	ANDRE RIEU	ANDRE RIEU	24
25	ANDRE RIEU	ANDRE RIEU	25

TOP CONTEMPORARY JAZZ

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	CHRIS BOTTI	CHRIS BOTTI	1
2	MADELINE PEYRON	MADELINE PEYRON	2
3	PAUL ANKA	PAUL ANKA	3
4	DIANA KRALL	DIANA KRALL	4
5	HARRY CONNICK JR.	HARRY CONNICK JR.	5
6	JOHN SCOFIELD	JOHN SCOFIELD	6
7	VERA LEE	VERA LEE	7
8	JOHN STEVENS	JOHN STEVENS	8
9	VARIOUS ARTISTS	VARIOUS ARTISTS	9
10	RENEE OLSTAD	RENEE OLSTAD	10
11	EDDIE PALMER	EDDIE PALMER	11
12	JOSHUA REDMAN	JOSHUA REDMAN	12
13	TERENCE BLANCHARD	TERENCE BLANCHARD	13
14	VARIOUS ARTISTS	VARIOUS ARTISTS	14
15	VARIOUS ARTISTS	VARIOUS ARTISTS	15
16	JANE MONHEIT	JANE MONHEIT	16
17	BILL CHARLAP	BILL CHARLAP	17
18	ARTURO SANDOVAL	ARTURO SANDOVAL	18
19	KEITH JARROLD	KEITH JARROLD	19
20	ELLA FITZGERALD	ELLA FITZGERALD	20
21	WAYNE SHORTER QUARTET	WAYNE SHORTER QUARTET	21
22	COOK, DIXON & YOUNG	COOK, DIXON & YOUNG	22

TOP CLASSICAL CROSSOVER

WEEK	ARTIST	ALBUM	WEEKS ON CHART
1	YO-YO MA	YO-YO MA	1
2	THE 5 BROWNS	THE 5 BROWNS	2
3	YO-YO MA WITH BOBBI MCNEELY	YO-YO MA WITH BOBBI MCNEELY	3
4	JOHN WILLIAMS	JOHN WILLIAMS	4
5	ANDRE RIEU	ANDRE RIEU	5
6	ANDRE RIEU	ANDRE RIEU	6
7	ANDRE RIEU	ANDRE RIEU	7
8	ANDRE RIEU	ANDRE RIEU	8
9	ANDRE RIEU	ANDRE RIEU	9
10	ANDRE RIEU	ANDRE RIEU	10
11	ANDRE RIEU	ANDRE RIEU	11
12	ANDRE RIEU	ANDRE RIEU	12
13	ANDRE RIEU	ANDRE RIEU	13
14	ANDRE RIEU	ANDRE RIEU	14
15	ANDRE RIEU	ANDRE RIEU	15
16	ANDRE RIEU	ANDRE RIEU	16
17	ANDRE RIEU	ANDRE RIEU	17
18	ANDRE RIEU	ANDRE RIEU	18
19	ANDRE RIEU	ANDRE RIEU	19
20	ANDRE RIEU	ANDRE RIEU	20
21	ANDRE RIEU	ANDRE RIEU	21
22	ANDRE RIEU	ANDRE RIEU	22
23	ANDRE RIEU	ANDRE RIEU	23
24	ANDRE RIEU	ANDRE RIEU	24
25	ANDRE RIEU	ANDRE RIEU	25

SALES DATA COMPILED BY



VIDEO

SALES DATA COMPILED BY



SEE BELOW FOR COMPLETE LEGEND INFORMATION.

LAUNCH PAD

AUG 20 2005

WEEK	LAST WEEK	MOVIES	TITLE	STUDIO	WEEKS ON CHART	PEAK	PRINCIPAL PERFORMERS	CRITIC	MOVIE
1	NEW	1	XXX: STATE OF THE UNION (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	20th Century Fox	1	1	Ice Cube/Willem Dafoe	M	1
2	NEW	2	XXX: STATE OF THE UNION (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	20th Century Fox	1	1	Ice Cube/Willem Dafoe	M	2
3	1	NEW	CONSTANTINE (WIDESCREEN EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	3
4	NEW	3	UPSIDE OF ANGEL RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	4
5	2	NEW	ICE PRINCESS (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Michelle Trachtenberg/Kyu Carral	M	5
6	3	NEW	CONSTANTINE (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	6
7	4	NEW	ICE PRINCESS (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Michelle Trachtenberg/Kyu Carral	M	7
8	5	NEW	MILLION DOLLAR BABY (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Clint Eastwood/Hillary Swank	M	8
9	NEW	6	KING K RANSOM RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Anthony Anderson	M	9
10	6	NEW	MAN OF THE HOUSE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Tommy Lee Jones/Cedric The Entertainer	M	10
11	7	NEW	LAGUNA BEACH: THE COMPLETE FIRST SEASON RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Lauren Conrad/Kristen Bell	M	11
12	8	NEW	WALLY WONKA AND THE CHOCOLATE FACTORY (SPECIAL EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Gary Oldman	M	12
13	9	NEW	CONSTANTINE (DELUXE EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	13
14	NEW	10	THE JERICHO 25TH ANNIVERSARY EDITION RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Steve Martin	M	14
15	10	NEW	THE PACIFIER (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Vic Diesel	M	15
16	11	NEW	MILLION DOLLAR BABY (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Clint Eastwood/Hillary Swank	M	16
17	12	NEW	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Dave Chapelle	M	17
18	13	NEW	HAROLD & KIM GO TO WHITE CASTLE (UNRATED EXTENDED EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	John Cho/Kim Penn	M	18
19	14	NEW	PROY 2 (DISC WIDESCREEN EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Brad Pitt/Cristina Ricci	M	19
20	15	NEW	REINING THE BEAST: SEASON ONE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Pierce Brosnan	M	20
21	16	NEW	PRINCESS BRIDE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Cary Elwes/Robin Wright	M	21
22	17	NEW	STEAMBOY (DIRECTOR'S CUT) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Animated	M	22
23	18	NEW	HITCH (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Will Smith	M	23
24	19	NEW	THE PACIFIER (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Vic Diesel	M	24
25	20	NEW	NAPOLEON DYNAMITE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Jon Heder	M	25

WEEK	LAST WEEK	MOVIES	TITLE	STUDIO	WEEKS ON CHART	PEAK	PRINCIPAL PERFORMERS	CRITIC	MOVIE
1	NEW	1	XXX: STATE OF THE UNION (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	20th Century Fox	1	1	Ice Cube/Willem Dafoe	M	1
2	NEW	2	XXX: STATE OF THE UNION (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	20th Century Fox	1	1	Ice Cube/Willem Dafoe	M	2
3	1	NEW	CONSTANTINE (WIDESCREEN EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	3
4	NEW	3	UPSIDE OF ANGEL RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	4
5	2	NEW	ICE PRINCESS (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Michelle Trachtenberg/Kyu Carral	M	5
6	3	NEW	CONSTANTINE (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	6
7	4	NEW	ICE PRINCESS (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Michelle Trachtenberg/Kyu Carral	M	7
8	5	NEW	MILLION DOLLAR BABY (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Clint Eastwood/Hillary Swank	M	8
9	6	NEW	KING K RANSOM RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Anthony Anderson	M	9
10	7	NEW	MAN OF THE HOUSE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Tommy Lee Jones/Cedric The Entertainer	M	10
11	8	NEW	LAGUNA BEACH: THE COMPLETE FIRST SEASON RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Lauren Conrad/Kristen Bell	M	11
12	9	NEW	WALLY WONKA AND THE CHOCOLATE FACTORY (SPECIAL EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Gary Oldman	M	12
13	10	NEW	CONSTANTINE (DELUXE EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	13
14	11	NEW	THE JERICHO 25TH ANNIVERSARY EDITION RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Steve Martin	M	14
15	12	NEW	THE PACIFIER (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Vic Diesel	M	15
16	13	NEW	MILLION DOLLAR BABY (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Clint Eastwood/Hillary Swank	M	16
17	14	NEW	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Dave Chapelle	M	17
18	15	NEW	HAROLD & KIM GO TO WHITE CASTLE (UNRATED EXTENDED EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	John Cho/Kim Penn	M	18
19	16	NEW	PROY 2 (DISC WIDESCREEN EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Brad Pitt/Cristina Ricci	M	19
20	17	NEW	REINING THE BEAST: SEASON ONE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Pierce Brosnan	M	20
21	18	NEW	PRINCESS BRIDE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Cary Elwes/Robin Wright	M	21
22	19	NEW	STEAMBOY (DIRECTOR'S CUT) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Animated	M	22
23	20	NEW	HITCH (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Will Smith	M	23
24	21	NEW	THE PACIFIER (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Vic Diesel	M	24
25	22	NEW	NAPOLEON DYNAMITE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Jon Heder	M	25

WEEK	LAST WEEK	MOVIES	TITLE	STUDIO	WEEKS ON CHART	PEAK	PRINCIPAL PERFORMERS	CRITIC	MOVIE
1	NEW	1	XXX: STATE OF THE UNION (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	20th Century Fox	1	1	Ice Cube/Willem Dafoe	M	1
2	NEW	2	XXX: STATE OF THE UNION (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	20th Century Fox	1	1	Ice Cube/Willem Dafoe	M	2
3	1	NEW	CONSTANTINE (WIDESCREEN EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	3
4	NEW	3	UPSIDE OF ANGEL RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	4
5	2	NEW	ICE PRINCESS (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Michelle Trachtenberg/Kyu Carral	M	5
6	3	NEW	CONSTANTINE (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	6
7	4	NEW	ICE PRINCESS (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Michelle Trachtenberg/Kyu Carral	M	7
8	5	NEW	MILLION DOLLAR BABY (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Clint Eastwood/Hillary Swank	M	8
9	6	NEW	KING K RANSOM RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Anthony Anderson	M	9
10	7	NEW	MAN OF THE HOUSE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Tommy Lee Jones/Cedric The Entertainer	M	10
11	8	NEW	LAGUNA BEACH: THE COMPLETE FIRST SEASON RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Lauren Conrad/Kristen Bell	M	11
12	9	NEW	WALLY WONKA AND THE CHOCOLATE FACTORY (SPECIAL EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Gary Oldman	M	12
13	10	NEW	CONSTANTINE (DELUXE EDITION) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Keanu Reeves	M	13
14	11	NEW	THE JERICHO 25TH ANNIVERSARY EDITION RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Steve Martin	M	14
15	12	NEW	THE PACIFIER (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Vic Diesel	M	15
16	13	NEW	MILLION DOLLAR BABY (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Clint Eastwood/Hillary Swank	M	16
17	14	NEW	CHAPPELLE'S SHOW: SEASON 2 (UNCENSORED) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Dave Chapelle	M	17
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20	17	NEW	REINING THE BEAST: SEASON ONE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Pierce Brosnan	M	20
21	18	NEW	PRINCESS BRIDE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Cary Elwes/Robin Wright	M	21
22	19	NEW	STEAMBOY (DIRECTOR'S CUT) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Animated	M	22
23	20	NEW	HITCH (FULL SCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Will Smith	M	23
24	21	NEW	THE PACIFIER (WIDESCREEN) RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Vic Diesel	M	24
25	22	NEW	NAPOLEON DYNAMITE RATED R (PG-13) (PG-13) (PG-13)	Warner Bros.	1	1	Jon Heder	M	25

TOP HEATSEEKERS									
		ARTIST	TITLE & NUMBER (ESTIMATED LABEL WEEKS)				TOTAL		
WEEK	LAST WEEK								
1	3	NEW	RISE AGAINST	STRONG (REVENUE/UNIT/PEAK) (3.8)	Siren Song Of The Counter Culture				
2	2	NEW	NATALIE GRANT	AWAKEN (1.0) (1.0) (1.0)	Awaken				
3	4	NEW	SHOOTER JENNINGS	PUT THE O BACK IN COUNTRY (1.0) (1.0) (1.0)	Put The O Back In Country				
4	1	NEW	DOPE	AMERICAN APATHY (1.0) (1.0) (1.0)	American Apathy				
5	13	NEW	GRIFFITH, LEELA JAMES	A CHANGE IN GONNA COME (1.0) (1.0) (1.0)	A Change In Gonna Come				
6	NEW	NEW	THE WARREN BROTHERS	BARRELY FAMOUS HITS (1.0) (1.0) (1.0)	Barely Famous Hits				
7	11	NEW	BLOOD PARTY	SILENT ALARM (1.0) (1.0) (1.0)	Silent Alarm				
8	5	NEW	RBD	REBELDE (1.0) (1.0) (1.0)	Rebelle				
9	NEW	NEW	SUFJAN STEVENS	ILLINOIS (1.0) (1.0) (1.0)	Illinois				
10	NEW	NEW	LOS RIEBEROS DEL NORTE	Y QUE EL MUNDO RUEDA (1.0) (1.0) (1.0)	Y Que El Mundo Rueda				
11	6	NEW	ANDY ANDY	IRONIA (1.0) (1.0) (1.0)	Ironia				
12	13	NEW	ACQUAINTANCE	STRANGE AND BEAUTIFUL (1.0) (1.0) (1.0)	Strange And Beautiful				
13	24	NEW	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	DAVEY EINSTEIN: LULLABY CLASSICS (1.0) (1.0) (1.0)	Davey Einstein: Lullaby Classics				
14	21	NEW	DARK NEW DAY	THE TWELVE YEAR SEASIDE (1.0) (1.0) (1.0)	Twelve Year Seaside				
15	18	NEW	NICHOLLE NORDMAN	BE EXHAUSTED (1.0) (1.0) (1.0)	Be Exhausted				
16	5	NEW	MARVIN SAPP	AMOS LEE (1.0) (1.0) (1.0)	Amos Lee				
17	20	NEW	AMOS LEE	AMOS LEE (1.0) (1.0) (1.0)	Amos Lee				
18	15	NEW	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN RAY (1.0) (1.0) (1.0)	Antologia De Un Ray				
19	4	NEW	BRIAN CULBERTSON	IT'S ON TONIGHT (1.0) (1.0) (1.0)	It's On Tonight				
20	15	NEW	GUCCI MANE	TRAMP HOUSE (1.0) (1.0) (1.0)	Tramp House				
21	NEW	NEW	ALACRANES MUSICAL	NUUESTRA HISTORIA Y ALGO MAS (1.0) (1.0) (1.0)	Nuestra Historia Y Algo Mas				
22	5	NEW	BOYS NIGHT OUT	TRAMERCA (1.0) (1.0) (1.0)	Tramercera				
23	4	NEW	UNDEROATH	THEY'RE ONLY CHASING SATISFACTION (1.0) (1.0) (1.0)	They're Only Chasing Satisfac-				
24	NEW	NEW	TRISTAN PRETTYMAN	THE TWENTYTHREE (1.0) (1.0) (1.0)	The Twentythree				
25	NEW	NEW	LOS RAZOS	AL ELLITO DE MI TIERRA (1.0) (1.0) (1.0)	Al Ellito De Mi Tierra				
26	NEW	NEW	LOS HURACANES DEL NORTE	LEGADO NORFENO-CORRIDOS (1.0) (1.0) (1.0)	Legado Norfeno-Corridos				
27	31	NEW	RA	QUALITY (1.0) (1.0) (1.0)	Quality				
28	14	NEW	FRASER BOY	ME BEING ME (1.0) (1.0) (1.0)	Me Being Me				
29	14	NEW	THE BLACK DALLIA MURDER	MAZMA (1.0) (1.0) (1.0)	Mazma				
30	NEW	NEW	THE PROM KINGS	THE PROM KING (1.0) (1.0) (1.0)	The Prom King				
31	NEW	NEW	MATSYASUHI	LIVE AT STUBBS (1.0) (1.0) (1.0)	Live At Stubbs				
32	17	NEW	BIG DADDY WEARE	WHAT I WAS MADE FOR (1.0) (1.0) (1.0)	What I Was Made For				
33	25	NEW	ADVENTURA	GOD'S PROJECT (1.0) (1.0) (1.0)	God's Project				
34	25	NEW	THE ARCADE FIRE	FUNERAL (1.0) (1.0) (1.0)	Funeral				
35	NEW	NEW	DIANA REYES	LA REINE DEL DESIJO DURANGUEÑO (1.0) (1.0) (1.0)	La Reine Del DesiJo Duranguen-				
36	30	NEW	CITIZEN COP	THE CLORECE GREENWOOD RECORDINGS (1.0) (1.0) (1.0)	The Clorece Greenwood Recordings				
37	31	NEW	RAY LA MONTAGNE	TRIOLE (1.0) (1.0) (1.0)	Triolet				
38	NEW	NEW	DREGG	CATCH WITHOUT ARMS (1.0) (1.0) (1.0)	Catch Without Arms				
39	NEW	NEW	TAMELA MANN	GETTA KEEP MOVIN' (1.0) (1.0) (1.0)	Getta Keep Movin'				
40	38	NEW	FUNERAL FOR A FRIEND	HOUS (1.0) (1.0) (1.0)	Hous				
41	NEW	NEW	ARMOR FOR SLEEP	WHAT TO DO WHEN YOU ARE DEAD (1.0) (1.0) (1.0)	What To Do When You Are Dead				
42	NEW	NEW	RAUL NODON	STATE OF MIND (1.0) (1.0) (1.0)	State Of Mind				
43	NEW	NEW	LUZZ WRIGHT	DREAMING WHILE AWAKE (1.0) (1.0) (1.0)	Dreaming While Awake				
44	NEW	NEW	DEVILDRIVER	THE FURY OF OUR MOTHERS HAND (1.0) (1.0) (1.0)	The Fury Of Our Mothers Hand				
45	NEW	NEW	LEE WILLIAMS AND THE SPIRITUAL CC'S	TELL THE ANGELS I AM IN MEMPHIS (1.0) (1.0) (1.0)	Tell The Angels I Am In Memphis				
46	NEW	NEW	AKWID / JAE-P	KICKIN' B. JUNTOS (1.0) (1.0) (1.0)	Kickin' B. Juntos				
47	NEW	NEW	DARKEST HOUR	UNDOING RUN (1.0) (1.0) (1.0)	Undoing Run				
48	NEW	NEW	THE ACADEMY IS	ALMOST HERE (1.0) (1.0) (1.0)	Almost Here				
49	NEW	NEW	MEDBALL	LEGACY (1.0) (1.0) (1.0)	Legacy				
50	34	NEW	BRONSON ARROYO	COVERING THE BASES (1.0) (1.0) (1.0)	Covering The Bases				

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VNU Business Media publishes over 50 business publications, stages more than 50 trade shows and conferences and operates approximately 200 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design.

Billboard, a VNU Publication, is currently seeking a Director of Integrated Marketing & Brand Development in our New York office. This person will direct the public relations, marketing, and promotional efforts for the Billboard Information Group portfolio of products. This individual will also be responsible for developing new business opportunities working in conjunction with Billboard's eMedia and Licensing departments. Additionally this individual will manage the Billboard brand market message by utilizing both internal and external media as well as through the development of partnerships and event promotions. The qualified candidate will be responsible for developing sales tools for the Billboard worldwide sales team as well as assisting the development of new revenue generating ventures by the brand. eMedia and Licensing departments.

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Bluesman Little Milton Dies

Grammy Award-nominated Mississippi bluesman "Little" Milton Campbell died Aug. 4 in Memphis from a cerebral hemorrhage resulting from a recent stroke. He was 70.

Known for his rough-tewn style, the guitarist/singer/songwriter wrote and recorded the blues anthem "The Blues Is Alright," which has been widely covered.

The son of a Mississippi Delta blues musician, Little Milton was 18 years old when he began recording with the Turner for Sam Phillips' legendary Sun Records. It was at Sun during the 1950s that Little Milton experimented with the traditional blues, incorporating elements of gospel, soul and R&B.

In 1961, after an A&R stint with Bobbin Records, he moved to Chicago-based Chess Records, where he scored the No. 1 R&B hit "We're Gonna Make It" on Chess subsidiary Checker in 1965. He cut four additional top 10 hits at Chess before heading to Memphis-based Stax Records in the 1970s.

He released his only major-label album, "Age Ain't Nothin' but a Number," on MCA in 1983. In fact was Malaco Records the following year. It was at Malaco that he created "The Blues Is Alright."

In 1988, Little Milton was awarded the Blues Foundation's W.C. Handy Blues Award as entertainer of the year. In 1999, his collection of duets with artists like Lucinda Williams and Susan Tedeschi, "Welcome to Little Milton," was nominated for a best contemporary blues album Grammy.

Little Milton is survived by his wife and three children. Memorial donations can be made to the Little Milton Campbell Memorial Fund, Tribute Department, St. Jude Children's Research Hospital, 501 St. Jude Place, Memphis, Tenn. 38105.

—Margo Whitmire

BIRTHS BOY: Julien, to Myriam and Mario Lefebvre, Aug. 2 in Montreal. Father is director of media relations for Montreal's Bell Center Arena. Father is VP of artist management company Feeling Productions.

GIRL: Owen, to Michelle Branch and Teddy Landau, Aug. 3 in Los Angeles. Mother is a Grammy Award-winning recording artist. Father is the bassist in Branch's band.

BOY: Wyatt Wesley, to Karyn and Bill Macky. Father is VP of national promotion for Epic Records Nashville.

BOY: Landon Joshua, to Ann Marie and Josh Gracin, Aug. 4 in Nashville. Father is a recording artist and former "American Idol" finalist.

DEATHS Eli "Lucky" Thompson, 81, of dementia, July 30 in Seattle. Known for his volleys tone and command of the tenor saxophone, the jazz artist played with the greats of the hot era, including Charlie Parker and Dizzy Gillespie.

His composition "Blue 'n' Boogie," featured on Miles Davis' 1954 hard-bop album "Walkin'," became a jazz standard. That album is still in print, as are two Thompson albums from the 1960s that feature him as a leader: "Lucky Strikes" and "Happy Days." Not a fan of the seedy side of the jazz label business in that era, and mistrustful of producers and promoters, Thompson left for Paris

in the mid-'50s. He played and recorded with European and expatriate colleagues there and also in Switzerland.

In the 1970s, Thompson returned to the United States for teaching stints at Dartmouth College and Yale University. After 1974, he suddenly quit playing music entirely. He is survived by three children.

Al McKibbin, 86, of unspecified causes, Aug. 5 in Los Angeles. One of the last great string bass players from the bop era, McKibbin performed with such jazz giants as Dizzy Gillespie, Miles Davis and Thelonious Monk. Born in Chicago to a musical family, McKibbin played bass at local nightclubs while in high school. In 1943 he was hired by bandleader Lucky Millinder and moved to New York. There, he played with such leading jazz figures as saxophonist Coleman Hawkins. He later appeared with Gillespie's big band. Gillespie's experience at combining hard and Afro-Cuban rhythms inspired McKibbin's interest in Latin music.

McKibbin moved to Los Angeles in 1958 and played in the staff orchestras of CBS and NBC and on albums by Frank Sinatra, Randy Newman and Sammy Davis Jr. He is also featured on Davis' "The Complete Birth of the Cool" recordings. In 1971, he appeared on Monk's final recording and toured with Monk and Gillespie as the Giants of jazz that year and the next. He is survived by two daughters.

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